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THE

LIZZIE BORDEN
QUARTERLY

Volume VI, Number 1

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January, 1999

THE LEGEND OF LIZZIE BORDEN:

BUT SHE DOESN'T LOOK LIKE A FIEND...

By Dr. Gabriela Schalow Adler

(Editor's note: We welcome Dr. Adler back following her outstanding article "Edmund Pearson and the Successful Transformation of Biography Into Legend" that headlined the October, 1997 issue of the "Lizzie Borden Quarterly." As one might expect, her approach to the subject is scholarly, with enough detail and references to document her case. Her penetrating analysis of the television "Legend" is, to put it simply, brilliant.)

Those who achieve fame in America tend to wind up on television, one way or another, even if they predated the technology. In 1893, the journalist Edwin Porter wrote of the "unparalleled monstrosity of the crime" he covered in Fall River, Massachusetts (Porter 4). Lizzie Borden, the woman accused of this heinous deed, was catapulted with alarming rapidity from obscurity to national and even world-wide notoriety. Rather than sinking back into anonymity, as is the case with so many other sensational crimes, the story grew and flourished. Lizzie found an enduring position in American popular culture as our pre-eminent axe murderess, the prototype, moving from history to mythic stature. Never mind that her guilt was never proved. Over the course of a century she became the subject of biographical, true-crime narratives, novels, plays, poems, a ballet, an opera, and a made-for-television movie.

The producers of texts are also consumers, and it is possible to see the influence of earlier works in those succeeding them. Images of Lizzie take on solidity through repetition. Phrases and



Elizabeth Montgomery as Lizzie Borden

"The Legend of Lizzie Borden"

Photograph courtesy of Victor Mascaro

<http://members.aol.com/LizMontFan/LizMontPage.html>

©Paramount Pictures, 1975

patterns are echoed by writers claiming to have produced the final, definitive version of the story, only to be displaced a few years later. The figure of Lizzie so familiar to us did not emerge full-blown in 1892, but is the product of years of construction. And an odd, paradoxical figure it is. As the monstrous murderer of her two defenseless old parents, she is enshrined in the upper reaches of evil, along with Jack the Ripper. But because she was a woman, and a genteel one at that, a creature least likely to become a criminal, according to cultural stereotypes, she exerts a strong fascination. Lizzie embodies both deadly daughter and harmless spinster aunt. These qualities and her classic story have attracted many

fans, and there are no signs that interest is abating. When the owners of the house where the murders occurred announced plans in July, 1995, to turn the place into a bed and breakfast establishment, they got national press coverage, and appeared on a morning network TV news show. People were already inquiring about reservations, some for honeymoon stays, a gesture which perfectly illustrates the strange place Lizzie holds in the popular imagination.

"THE LEGEND OF LIZZIE BORDEN"

Given such popularity in a wide cross-section of media over the decades, it was only a matter of time before Lizzie reached the television screen in a substantial vehicle. Earlier, a story about the Borden case appeared on *Alfred Hitchcock Presents* in 1956 (Flynn 83-4)⁷. I can think of numerous allusions to Lizzie over the years on a variety of programs. When there is an axe mentioned, Lizzie is often the one holding it. The most thorough treatment of the Borden case came in 1974, in William Bast's made-for-TV movie, *The Legend of Lizzie Borden*, starring Elizabeth Montgomery⁹, who even resembles the photographs of the historical Lizzie. At present, the movie is not available commercially, but since its network premiere, has received a lot of play on cable, and reached a wide audience.

Not only is the movie entertaining, but it also contains and raises several important issues which are elements in other Borden texts as well, and which continue to keep Lizzie both problematical

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THE LIZZIE BORDEN QUARTERLY

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PRINCESS MAPLECROFT

THEORY NO 219-BAD HAIR DAY

OH! THAT MRS. WINSTON! SHE RUINED MY HAIR! I'M GOING TO HAVE TO CHOP IT ALL OFF!

LIZZIE, DEAR, WOULDN'T YOU PREFER TO USE THE SHEARS?



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THE LIZZIE BORDEN QUARTERLY

Volume VI, Number 1, January, 1999

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MISS LIZBETH BORDEN'S EDITOR SPEAKS

Well, here we are again in a new year, 1999, just one year short of a new century and people are still talking about some events that occurred more than 100 years ago in Fall River, Massachusetts. And, from all appearances, the discussion will continue onwards. Lizzie Borden information has simply exploded in relationship to the popularity of the internet.

Once again, we had a difficult decision to make this issue. Concurrent with the July, 1996 issue we increased the number of pages from 16 to 20. This had occurred only one time previously, a double issue in 1995. The page increase allowed us to consider larger manuscripts, albeit from time to time we still faced a need to serialize.

This issue's headline article *But She Doesn't Look Like a Fiend* is one such lengthy piece, however, in our judgment it was simply too cohesive to break up. In addition, Mr. Neilson Caplain presented us with indices to the first three volumes of the *LBQ*, also defying separation. To alleviate the problem, an additional four pages were added to this issue making it the largest ever produced. Even so, we still lacked space. Consequently, it was necessary to delay serialization of the Pearson/Knowlton letters. For this we apologize, however, they will continue in the next issue. We appreciate your understanding.

In addition, you will notice the Elizabeth Montgomery photographs associated with *But She Doesn't Look Like a Fiend*. They were collected by Mr. Victor Mascaro, a dedicated fan of Miss Montgomery. He has a website devoted to her at <http://members.aol.com/LizMontFan/LizMontPage.html>, one of the finest and complete sites your editor has found. His outstanding collection is well worth a visit.

The possibility of the *Robinson Papers* being made available to us kept us in suspense, for a little bit anyway. In this issue we probably present the final twentieth-century word on the subject. A noteworthy addendum is presented by first-time writer Kathryn Moore Viste.

From time to time events occur between issues which might be of interest to our readers. When this occurs, we send e-mail notifications to those subscribers who have shared their e-mail address with us. If you have an e-mail address and would like to be included on this distribution list, please forward it to Bertolet@msn.com.

We know from experience there are many budding authors among our readership. As a matter of fact, more than 99% of our articles were written by our subscribers. Perhaps you may have a piece in mind that would interest our readers? If so, send it in. You never know, it just might open another door in your life ...

And, lest we forget, please check the mailing label on the last page. If you see **Remaining Issues: 0**, please renew your subscription. We save money by not mailing expiration notices. Your cooperation is requested. Renew your subscription today!

Maynard F. Bertolet

A Letter About Porter's Book and the Robinson Papers

(Editor's note: In our continuing effort to list known recent sales of "The Fall River Tragedy," readers have come forth with additional information. This issue is no exception per the following letter from Mr. Benny Bounds of Clermont, Florida.

Mr. Bertolet,

As you requested, this is to inform you that the date of receipt for my October issue of *LBQ* was October 10, 1998. I believe this is the earliest date that I have ever received an issue.

I don't know if you are still tracking the existence of the original editions of "Fall River Tragedy", but I have located six copies for sale over the Internet, priced from \$750 to \$1500. Interestingly, many of the offerors repeat the legend about Miss Borden buying up all but a handful of copies ... I suppose it makes the books more valuable!

On a different topic: I was glad to see the Quarterly address the Robinson law firm files. I'm sure the files contain interesting information, but probably no confession or "smoking gun" (dripping hatchet?). I suspect the files contain Bridget Sullivan's missing inquest testimony.

Benny Bounds

(Editor's note: You will see the final twentieth century word on the "Robinson Papers" beginning on page 6. Perhaps the twenty-first century will see these documents unsealed for study purposes. After all, it only took 100 years for the defense papers to become available On to another page, the Porter book does keep cropping up on the internet. The following are two items your editor discovered.)

1. James Pepper Rare Books, Inc. <http://bibliocity.com>
2026 Cliff Dr., Ste. 224, Santa Barbara, CA 93109, USA
phone: +1 (805) 963 1025 - fax: +1 (805) 966 9737

[Lizzie Borden Murder Case]. Porter, Edwin H. THE FALL RIVER TRAGEDY. HISTORY OF THE BORDEN MURDERS. Fall River, Massachusetts: J.D. Munroe, 1893. First Edition. The first book on Lizzie Borden, by a local reporter who covered the story. Suppressed by Lizzie Borden upon publication by her buying the entire edition, the book became a great rarity with only a handful of copies surviving. Contains many photographs and information not to be found elsewhere. Ownership signature. Cloth rubbed and pages tanned as usual, else very good. \$ 950.00.

2. Advanced Book Exchange Book Order
To: ESCARGOT BOOKS, 503 route 71, Brielle, NJ, U.S.A., 08730 Phone (732) 528-5955 / Fax (732) 528-9744, Email escargot@bytheshore.com See their homepage here!

Re: PORTER, EDWIN THE FALL RIVER TRAGEDY FALL RIVER 1893 PAGES SLIGHTLY BROWNE - MINOR COVER SOIL - SPINE FADED - CONTENTS FINE AND TIGHT Book# 1625ESC US \$ 900.00.

THE BIBLIOGRAPHIC BORDEN

by Lisa Zawadzki

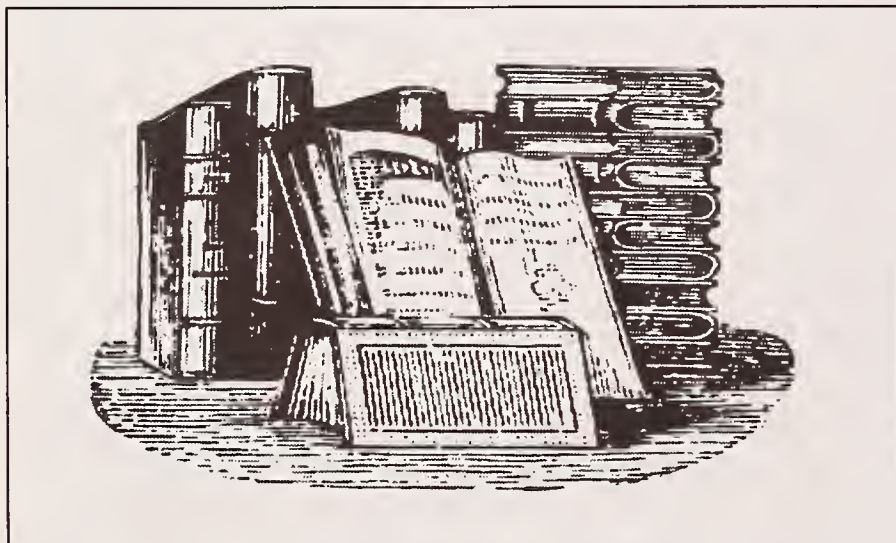
Hello again, loyal readers. I hope everyone enjoyed the holidays. Make sure you give lots of books for presents this year. I have an interesting assortment of articles for you to read. So, let's get started, shall we?

Lizzie Borden's Fate

Newspaper article dated January 26, 1893.

I found this column as I was looking through my files. I'm not sure which newspaper it came from; it may be the *Providence Journal-Bulletin*. I don't like to use items that I can't give a proper citation for, but it was so entertaining that I couldn't resist using it.

The unnamed writer went to an astrologer and asked to have a reading done for a person born on Lizzie's birthday. The astrologer was, of course, not told the identity of her famous subject. The reader consulted her charts and became very concerned. She asked the writer if the subject was a relative. On being informed she was not related, the reader, at first, refused to divulge what was obviously a terrible fate.



To begin with, the newspaper writer was told something about the subject's character. The astrologer saw that she was a "peculiar woman" who was suffering in silence for the deeds of another. Further, she had recently lived through the most horrible event that would ever happen to her. The reader revealed that the subject was not a cruel person, but was able to witness cruelty "without flinching outwardly."

The astrologer then told something about her subject's fate. The person who was being protected by the subject would die in 1897. But by then it would be too late. The subject of the reading would die "of steel and by her own hand." This suicide would be the women's only crime, although the astrologer saw that she was accused of many.

I have a feeling (call me a skeptic) that the astrologer knew darn well her subject was Lizzie Borden. She did suspiciously well on the information about Lizzie's character and past. The theory that Lizzie was covering for somebody else was hardly a novel one. Where the astrologer really fell down was on predicting the future. Miss Borden never took her own life and the mystery person was never revealed in 1897. Oh well, I guess it was easier to see the past than read the future.

Nash, Jay Robert

Lizzie Borden

The Encyclopedia of World Crime
Crimebooks, Inc., pages 437-440
Wilmette, Illinois, 1990

Nash came out swinging in Lizzie's defense in this four-page article. He recounted the events of that fateful murder day in such a way that she came out looking really innocent. The author felt that it was a "wonder" that Lizzie was accused when there were two other people who could have easily committed the crimes. He further agreed with the defense that the possibility of a stranger perpetrating the crimes was a good one.

This piece also had some factual problems. Nash stated that Andrew left a will in which the girls were well provided for. Maybe I'm mistaken (always a greater possibility than I'd care to admit), but I thought a will was never found. The author also claimed that Emma left for Fairhaven the morning of the murder. Not so.

That said, it was nice to see someone defend Miss Lizzie. Nash did make many good points about the weaknesses of the prosecution's case. But this was certainly not a balanced account. It did include a nice page of pictures and an impressive bibliography.

Uelmen, Gerard F.

Lizzie Borden Meets O.J. Simpson

The Trails of Two Centuries

Litigation, Winter, 1998. Pages 57 - 58 and 70 - 71

There has been much talk about the similarities of these two "trials of the century." Humorously, Uelmen stated that this has been a somewhat overused phrase. Apparently there have been at least 34 "trials of the century;" that's about one every three years!

The author participated in O.J. Simpson's defense and was asked to defend Lizzie in a mock retrial of the Borden case. In the article, he concentrated on comparing the two cases. There were many parallels; the lack of blood on the accused, the media circus, and, who they were influencing how they were judged. This is a well-researched and insightful viewpoint that Borden readers should find very interesting. The article closed with a poem that Uelmen recited to the jury during the Lizzie Borden retrial.

Let's go on to a different "Simpson" link to the Borden murders. Many moons ago I mentioned that Lizzie had appeared on the animated show *The Simpsons*. She was on the "Jury of the Damned," judging Homer after he had sold his soul for a donut. I now have some new information on that episode, thanks to a great new book, *The Simpsons: A Complete Guide to Our Favorite Family*, edited by Ray Richmond. The show was a part of the annual Halloween special *Treehouse of Horror IV*. It was called *The Devil and Homer Simpson*. Just thought you might be interested. See you in the next issue!

LIZBITS

by Neilson Caplain

(Editor's note: In this issue, we, once again, see Mr. Caplain's fertile brain at work. He suggested we publish a complete index of "Lizzie Borden Quarterly" articles. This seemed like such an outstanding concept that we not only chose to accept his kind offer, but also decided to make it an annual event. Spread over two issues, Mr. Caplain will produce indices through the October, 1998 issue. There will be two sets of indices, alphabetically by subject, and alphabetically by author. Subsequently, in every January issue he will generate indices for the preceding year, keeping us up to date. Here is the first installment, covering Volumes One, Two and Three.)

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Not included are the Editor's Column, Reader's Deliberations and Publisher's Statements.
Staff Members Lisa Zawadski and Neilson Caplain's contributions are listed separately following the Subject Index.

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HOMAN ROBERTSON
1904-1975
LAWRENCE M. SHULMAN
1942-1987

July 6, 1992

Mr. Jules Ryckebusch, Conference Chair
Bristol Community College
777 Elsbree Street
Fall River, MA 02720

Dear Mr. Ryckebusch:

I hope that my delay in getting in touch with you has not posed any inconvenience. Please be assured that my partners and I have certainly been discussing at length what, if anything, we should do, or would be able to do, with materials that we have in our possession regarding the Lizzie Borden Trial. In that regard, I have had lengthy discussion with the Board of Bar Overseers here in Massachusetts regarding our ability to discuss what information we have and disclosing it.

Regrettably, I have now been advised by Bar Counsel that, in the opinion of Bar Counsel and the Board of Bar Overseers, discussion of or release of any of the materials we have in our possession concerning Lizzie Borden would be a violation of the various rules and canons of ethics regarding confidentiality of client materials.

While I think even the Bar Counsel agrees that the materials we have in our possession are historically extremely interesting, it appears that our office is nonetheless faced with ethical and legal principles that apparently prohibit us from discussion and divulging what information we have.

Please be assured that when I contacted you originally, it was with the sincere belief that such, if not all, of the information we had would be relevant to the legal history of the Commonwealth. It was only upon further consideration that

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Mr. Ryckebusch
July 6, 1992
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our office felt it was necessary for us to contact the Board of Bar Overseers to make sure we would not be running afoul of any legal or ethical considerations if we were to release the materials. Apparently, it is now the opinion of authority higher than us that we would do so if we shared the materials we have.

Very truly yours,

JLM
Jeffrey L. McCormack

JLM/cxg/3108x

(Editor's note: For those new readers, the Robinson papers are all those documents related to the Borden murders that remained in the hands of Miss Lizzie Borden's lead defense attorney, former Governor George Robinson. They have survived the sands of time. Beginning on page seven of the July, 1998 Lizzie Borden Quarterly, a section was devoted to the papers.

This subject had a brief revival in the media during April of 1998 after Whitewater Prosecutor Kenneth W. Starr attempted to acquire notes of a conversation between former White House Aide Vincent W. Foster and his lawyer just days before Foster committed suicide in 1993. Starr petitioned the United States Supreme Court to make them available. Had the petition been granted, a slight possibility existed that the Robinson papers might be made available for study.

Since then, the U.S. Supreme Court finished considering the case. The high court heard oral arguments and chose to deny Starr's request.

Mr. William Schley-Ulrich forwarded a copy of the above letter written by the firm of "Robinson, Donovan, Madden and Barry," to our Publisher in response to his request to make the Robinson papers available for the centenary anniversary of the crime in 1992. Following the recent Supreme Court ruling, it would appear the law firm's 1992 written statement will not change with the passage of time, at least in this century ... perhaps in time for the 200th anniversary?

A transcription of the letter follows.)

July 6, 1992

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BE CAREFUL WHAT YOU WISH FOR

By Kathryn Moore Viste

(Editor's note: We welcome Kathryn Moore Viste to the author's corner. Actually, Ms. Viste is no stranger in this regard having been writing award-winning radio commercials for 27 years! Her curiosity about the Robinson papers prompted her to write this article. She hopes it will give us some food for thought. In this case, it certainly 'fills the bill,' perhaps dessert might be in order.)

Kathryn made four trips to Fall River in an attempt to quench her curiosity, however, her appetite was only whetted, hence this article. Couching inside her 'tongue in cheek' treatment is a lesson that might very well be appropriate and worth consideration ... enjoy ...)

We've all given a present a good shake or two, trying to guess what's inside. That's half the fun! But once we tear away the paper and ribbons, the mystery is solved. Could it be we're in danger of unwrapping the Borden case?

Most of us have poked our noses into the nooks and crannies of the Second Street house, and plans are underway to open Maplecroft. There are those among us who would *kill* to get a look at the Robinson papers, safely filed away, for the moment, in the office of a law firm in Springfield, MA. If those files were to contain Lizzie's confession, it would be like opening Pandora's Box. The truth would come flying out in our faces, and the fun of guessing who swung the axe would end.

All this talk of opening doors and files reminds me of a Christmas long ago. The Airis girls were my best friends, and they had a curiosity that would rival that of the most devoted Borden fan! You see, the Airis girls weren't content with *shaking* their Christmas packages. Oh, no. They opened them up, looked at what was inside, and rewrapped them. Often, in their childish haste, they tore the beautiful paper, and that was scarier than three day old mutton!

All this talk of opening doors and files also reminds me of my first trip to Fall River. At that time, the doors to the Second Street house were locked up as tightly as they were that August morning when even Andrew couldn't get in! I had to be content to stand across the street from the house, and imagine what it looked like inside. After a ridiculous amount of time staring at the simple structure, I hiked up the hill to Maplecroft. Only a die-hard Borden fan could spend so much time eyeballing a couple of houses, wondering what secrets were locked away inside. And that was half the fun!

Now, I'll admit I was the first in line, literally, the morning the Second Street house finally opened its doors. I'll be there when they put the welcome mat out at Maplecroft. And if the powers that be ever grant permission to open the Robinson files, I'll put on my reading glasses faster than you can say "handleless hatchet!"

But all that aside, I can't help wondering if by opening all these doors, files, and windows of opportunity, we're in danger of solving the mystery that's kept people guessing for over a hundred years. Sometimes *not* knowing is half the fun! And, like my friends the Airis girls, we could end up with no surprises under the tree on Christmas morning.

CNN NETWORK NEWS

(Editor's note: Here we have the CNN network internet report about the Robinson papers during their time of possible release.)

SPRINGFIELD, Massachusetts (AP) -- No, they didn't lock up Lizzie Borden for the hatchet murder of her parents. But they did lock up her lawyer's papers.



Even now, 105 years later, the papers remain hidden from public view, even though they are probably the last great body of fresh historical evidence on one of the most sensational episodes in legal history.

The papers are in a locked room inside a file cabinet on the 16th floor at the Springfield law firm founded by George Robinson, Borden's lawyer.

Some of today's researchers and enthusiasts of the trial believe that the claims of history override the obligation of confidentiality the long-gone lawyer had to his long-gone client. In particular, they want to know whether the files contain the Holy Grail of Borden scholarship: a confession.

LEGITIMATE CLAIMS

"Certainly client-attorney confidentiality is valuable, but I think 100 years is a fair amount of time," said Jules Ryckebusch, a Bristol Community College professor who publishes the Lizzie Borden Quarterly newsletter. "They're a very important part of history."

John C. Corrigan, who teaches at the law schools at Harvard and Roger Williams University in Bristol, Rhode Island, said, "At some point, the legitimate claims of history probably outweigh embarrassing somebody 300 years after his death."

However, Arnold Rosenfeld, a lawyer for the Massachusetts Board of Bar Overseers, has cautioned the firm about making the papers public. The board enforces ethical standards among lawyers.

"The duty to protect confidential information survives death in Massachusetts," he said in a recent interview. "That's clear. There's case law."

SUPREME COURT PRESSURE?

Borden was charged with hacking to death her father, who was a wealthy businessman, and her stepmother at their Fall River home in 1892. A jury acquitted her in about an hour, but many still believe she got away with murder.

Jeffrey McCormick, a partner at the firm of Robinson, Donovan, Madden & Berry who has browsed through the two drawers' worth of papers, refused to say what the files hold.

"Historically, they can be interesting to read," McCormick said. Then, with a faint grin, he added, "I'm not saying that there's some smoking gun in there."

The firm considered releasing the papers in 1992, on the centennial of the murders. But it backed away after seeking advice from the Board of Bar Overseers.

Some believe that an attorney-client confidentiality case now before the U.S. Supreme Court could add pressure for releasing the Borden papers. Whitewater prosecutor Ken Starr is seeking access to notes taken by a lawyer for

(Continued on Page 16)

LIZZIE BORDEN'S MIDDLE NAME

By Paul Dennis Hoffman

(Editor's note: We welcome back Dr. Hoffman. His work bears the stamp of a thought process willing to move into new territory, with two provisos, logic and a modicum of speculation grounded within that same logic. Actually, I must confess to unabashedly requesting him to elaborate on a thought expressed in a recent letter.

In any event, he is just about the most honest author I have encountered. He lays down his speculation gauntlet, then, proceeds to make an interesting case ...)

In the almost 107 years since Lizzie Borden, or someone, murdered her father Andrew and stepmother Abby, many mysteries about the case still survive and many questions remain unanswered. One puzzle that has always intrigued this writer is the origin of Lizzie's middle name. Why did her father and mother, Andrew and Sarah Gray Borden, give their daughter the strange, for a female, middle name of Andrew? And does it have anything to do with a possible solution to the crime?

Of those who have written books about the double murders, some writers have ignored Lizzie's middle name and those who have considered it have done so more as an afterthought than as part of an analysis of the murders. Edwin H. Porter, who wrote the first book on the crime, did not discuss Lizzie's middle name. Neither did later Borden authors Edmund Pearson, Robert Sullivan, Arnold Brown and David Kent.

Other writers have addressed the problem but, in my opinion, in a non-historical or less than satisfactory way. Victoria Lincoln simply mentioned that Lizzie decided what was to be on her gravestone and how her name would be carved in the main monument on the family plot. She forsook her given name Lizzie for the more formal Lizbeth and had her middle name inscribed "Andrews" which, stated Lincoln gave it a more dignified and therefore a more upper-class sound.

Edward D. Radin wrote that Andrew was disappointed that all three of his children were female and his dream of a male to carry on his name was an impossibility since he did not want any more children. He thus gave Lizzie his first name as her second.

Frank Spiering becomes more dramatic in explaining the Andrew's thoughts. He writes that "Andrew vowed that he would have a son" and when a third daughter was born on July 19, 1860, "Andrew's disappointment became inconsolable." Since he did not want his name totally lost to history and he could not name his daughter Andrew Borden, he gave to her Andrew as a middle name.

It may have happened this way. Andrew might have made an early vow and become distraught when Lizzie was born instead of a male heir. But there is no historical proof, no record to back up Spiering's statements. How could Spiering know that Andrew

was "inconsolable"? Where did he get his information that Andrew made a vow?

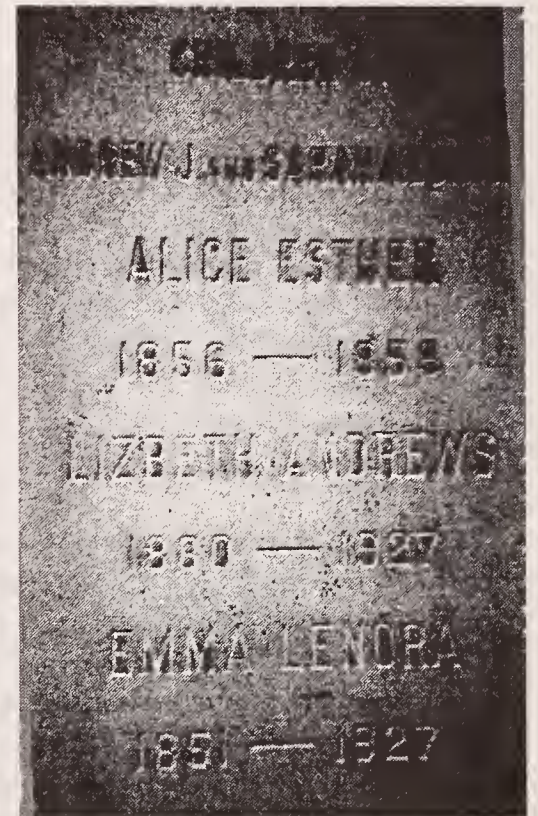
No oral or written history is known to exist that recorded Andrew's emotions the day his daughter was born or the reason he named her Lizzie Andrew. No friend or relative is on record as witnessing the decision and he apparently never talked to anyone about it that we know of today; Andrew was closed-mouthed about personal problems to his acquaintances and neither Emma nor Lizzie is remembered as having spoken of the circumstances behind his choice of names. So what Spiering and others claim, even if indirectly, to be historical fact, is, in reality, speculation. This is not necessarily a bad thing to do. Speculating is certainly better than just ignoring the problem. It is simply not an acceptable historical conclusion derived from known facts.

I must admit that the mini-mystery concerning Lizzie's middle name had intrigued me for years. But I had no idea as to why Lizzie Andrew was so named. Until now.



The Borden Main Monument

Photograph courtesy of Jeannine Bertolet



Main Monument Closeup

Photograph courtesy of Jeannine Bertolet

Recently I began research on a new book about the Borden killings. While digging into the historical records of the case, I came upon some interesting facts. Although many of the following thoughts are, like those of Radin, Lincoln and Spiering, suppositions, they are based on firmer ground, I believe than those of the above authors. Much of the following information was gleaned from the Fall River City Directory of 1892 and from *The Commonwealth of Massachusetts vs. Lizzie A. Borden*, a 1994 publication of the *Fall River Historical Society*.

Sarah Anthony Morse, Andrew's first wife and Lizzie's mother, was born on September 19, 1823 in Somerset, Massachusetts. Her father's first name was Anthony. This discovery

encouraged me to seek more examples of male first names for females connected to the Borden case. Many of the conclusions in the following paragraphs are based on circumstantial evidence, and I may well be guilty of the same practices that I have criticized Spiering and others of doing. But it is facts that have pointed me in this direction.

Dr. Seabury Warren Bowen was the Borden's family physician. He and his wife Phebe (Miller) Bowen lived directly across the street from the Borden's at 93 Second Street. Phebe Miller was born in 1847 to Southard Harrison and Esther G. (Peckham) Miller and had the middle name of Vincent. Vincent can, of course, be a family as well as a given name. And although her father's name was not Vincent, perhaps one of her grandfathers had that as a first name. I have been unable to discover the given names of Phebe's ancestors, but perhaps there is a Vincent in the family. Or, possibly I am way off base here.

From here, the evidence gets even more speculative. Official city records rarely recorded the names of females unless they lived alone or had their own business, not a common occurrence in the 1890's. Where city directories and newspapers did refer to women, they either gave their married name, such as Mrs. Percy or Mrs. Josiah Hunt. If her given name was mentioned, it included a middle initial only; rarely was a full middle name mentioned.

Therefore, in many cases it is difficult to find the middle names of women. That is what makes much of this article so speculative. With that in mind, I will give some more circumstantial evidence to bolster my theory.

Jane B. (Negus) Gray had known Lizzie for many years prior to the murders and was questioned by the Fall River police about Lizzie's life before the crimes. She was born in 1829 to Benjamin and Betsey Gray. This is another case where I could not discover Gray's middle name. And, not only her father, but her mother had a name beginning with the letter "B". However, it is possible Jane's first name could have been derived from that of her father.

Anna C. Holmes was one of five friends Lizzie Borden had planned to meet in Marion, Massachusetts for a brief vacation, but the murders prevented Lizzie from leaving Fall River. Anna was probably the daughter of Charles Jarvis Holmes, a banker and strong believer in Lizzie's innocence. It is possible that her middle name was Charles, although I can not make that claim with much confidence. Another friend who was to meet Lizzie in Marion was Mary L. Holmes, possibly a sister of Anna. Charles J. Holmes' wife's name was Mary Anna, the first names of her two daughters, if indeed they are all related.

There are many other names associated with the Borden case where the middle initials of women could be a male first name. The point is that it is possible Lizzie's middle name, Andrew, is nothing more than a quaint New England or Fall River custom, or even a Borden family tradition going back to Lizzie's mother's middle name of Anthony after her father.

I do not claim to state this as fact, but merely as another possibility and alternative to the proposals of Radin, Lincoln and Spiering. If anyone reading this article has anything to add or other information to contribute to the support or debunking of this explanation of Lizzie's middle name, I would be interested in what you have to tell. So also, I believe, would those who read the *Lizzie Borden Quarterly*.

LIZZIE BORDEN JOKES

By Sherry and Marla Chapman

(Editor's note: It was while watching the A&E Channel's Lizzie Borden Biography that Miss Marla Chapman told her first Borden joke to her mother, Sherry Chapman. From that point forward it escalated to the present offering. Having visited the Second Street house, they look forward to Maplecroft. Perhaps another cache of "good times" might result.)

1. If Lizzie did admit to guilt, what would her excuse be?
It was an axeident.
2. What was Lizzie's winning poker hand?
Three pears.
3. Describe the last haircut Lizzie gave to Andrew.
It was a real hack job.
4. Who would Lizzie's favorite comedian be today?
Buddy Hackett.
5. How did Lizzie correspond with her cousin in Marion?
By faxe.
6. What did Lizzie give to her Chinese Sunday school students to eat with at the church picnic?
Chopsticks.
7. Why did they throw Andrew's newspaper away when they found his body?
It was all red (read).
8. What was Andrew's favorite candy?
Gushers.
9. What did Lizzie's Magic 8 Ball say when she questioned it about killing her parents?
Axe again later.
10. Why was Lizzie let go from the Fall River baseball team?
She stole third base.
11. Why did Andrew's money hate him?
He pinched his pennies.
12. What was Lizzie's favorite soft drink?
Slice.
13. What comment did Lizzie's teacher write on her report card?
She was pretty sharp.
14. Who would Lizzie's favorite 1950's singer be?
Leslie Gore.
15. Why was Lizzie thought to be very strong?
She was a shop lifter.
16. What did Lizzie do when she got lost on the streets of Boston?
Axed for directions.
17. What would Lizzie's favorite football team be today?
The Pittsburgh Stealers.
18. Why couldn't Lizzie get a job that started before noon?
She didn't do mournings.

(Continued from Page 1)

The film begins with the day of the murders and ends with Lizzie returning home after the trial. It opens with the statement that it is "based largely on fact," rather a curious claim for a film with "legend" in its title, but that is the paradoxical nature of representations of Lizzie. I suppose that it could be disingenuously argued that the legend is being factually rendered, but actually, claims to truth are being made. One does not have to be familiar with the Borden case to see that plenty of conjecture is also worked into the film, the most stunning being Lizzie's execution of the murders on screen. This is a breathtaking bit of artistic license, since all we know is that the murders occurred and that Lizzie was accused. The central and most sensational scenes in the film are fiction, but fall under the rubric of the opening statement. They reaffirm the legend, situated somewhere between history and myth.

The few indisputable historical facts are these. Lizzie and Emma Borden were spinsters living with their father Andrew and stepmother Abby in a cramped house in downtown Fall River. Andrew was a rich, successful, and influential businessman, and a well-known miser. Both "girls" were ladies of spotless reputation. Lizzie was active in church work and the Women's Christian Temperance Union, but there is no record of any feminist associations. On August 4, 1892, the elder Bordens were brutally murdered by many blows to the head. Only Lizzie and Bridget Sullivan, the maid, were in the house with them that fatal morning. The weapon was never found, but suspected to be an axe. Lizzie was accused of the crime and imprisoned. She was tried in June, 1893, and acquitted. She and Emma inherited Andrew's considerable wealth. No one else was ever accused of the murders.

How we get from this rather skimpy framework to the intriguing Lizzie who "took an axe / and gave her mother forty whacks" is the result of many factors, some of which we can



Edmund Lester Pearson

trace, and some we can only guess at. They provide a context for the film, which did not emerge from a vacuum, but is part of a coherent body of representations. The historical Lizzie lived in quiet seclusion after the trial and may well have disappeared from the public consciousness if not for Edmund Pearson, a very popular true-crime writer whose books revived interest in her case. The first, *Studies in Murder*¹⁶, was published in 1924, during Lizzie's lifetime. Not content to confine himself to one telling,

Pearson devoted attention to the case claimed to be writing factual, biographical, playing a leading role in creating the texts present a complex image of Lizzie.

in four more books. He claimed to be writing factual, biographical works, but was actually playing a leading role in creating the Borden legend. His books present a complex image of Lizzie.

She is guilty of a monstrous crime, and yet is appealing, even admirable in her strength and cunning. She is fascinating because the murders remain a mystery although he is convinced she did them. She is also quite ordinary, simultaneously an American Lady MacBeth and dull New England spinster. Pearson presents his highly subjective impressions with confident authority. They suggest more about his obsessions and proclivities than they inform about the historical Lizzie. He was a great admirer of Hosea Knowlton, the chief prosecutor in the case, to whom he dedicated his acclaimed book, *The Trial of Lizzie Borden*.

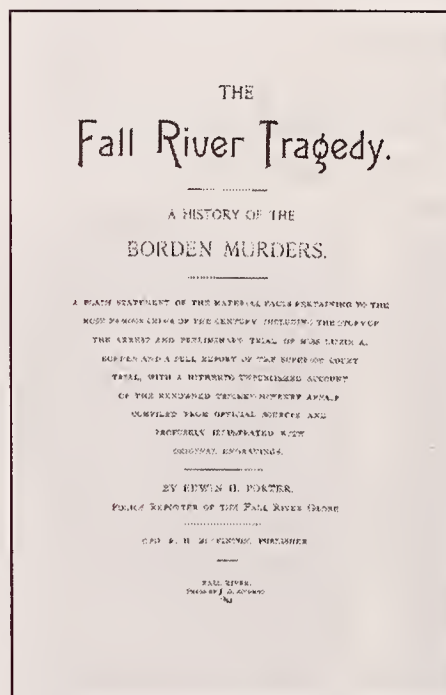
Another strong influence on his work was the book written in 1893 by Edwin Porter¹⁷. (This was the first book to appear on the case, but it did not get the wide distribution which Pearson's books enjoyed. In fact, popular wisdom has it that Lizzie bought

most of the copies of the book and destroyed them.) Porter's hostility to Lizzie is very likely rooted in the social and economic realities of 1890s Fall River. Edwin Porter worked for the Fall River *Globe*, the Democrat paper, which regularly ran articles which were very unfavorable to Lizzie. The Yankee elite, to which Lizzie belonged, was Republican, and those newspapers treated her with sympathy. The writer Victoria Lincoln, herself a member of this class, tells us that after the trial, Fall River society wanted nothing more than to forget the whole sordid business. (Traces of this sentiment linger to this day.)

However, Lizzie's enemies did

not want to forget, and did not remain silent. Striking at her was also a blow against the establishment, and hence we get Porter's damning book, and newspaper articles for years on the anniversary of the murders, making insinuations about Lizzie's guilt. These are some of the currents that drive Pearson's accounts of Lizzie, which can hardly be seen as unbiased.

Following in his footsteps, Victoria Lincoln in 1967 published her popular account, *A Private Disgrace; Lizzie Borden by Daylight*¹⁰. This highly readable book is still in print, and provides us with the fullest biographical study of Lizzie to date. Lincoln was a member of the Yankee elite, and grew up in a house on "the hill," near Miss Borden, who moved to the posh neighborhood after the trial. Because she was not part of the enemy camp out to attack Lizzie for class reasons, her book seems all the more damning, since she is convinced of Lizzie's guilt. Lincoln refers respectfully to both Porter and Pearson, and adds her own contributions to the legend as well. She theorizes that Lizzie killed while in the grip of an epileptic seizure. More importantly, Lincoln creates a picture of a woman who is



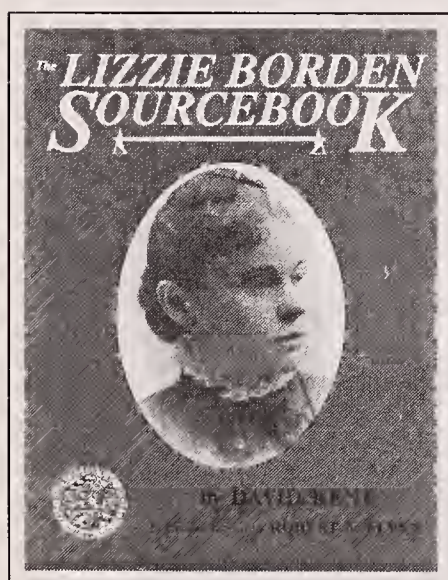
Fall River Tragedy Title Page

Published 1893 by J.D. Munroe
Courtesy of Robert A. Flynn

memorable and haunting. Drawing on her memories of seeing Lizzie in person and turning also to photographs, Lincoln is enthralled by Lizzie's eyes. She refers to them over and over again, describing those "huge, protruding, pale eyes" (Lincoln 158), "startlingly pale eyes" (Lincoln 199), and a "blank-eyed" Lizzie (Lincoln 266). This helps to set Lizzie apart, making her sinister and enigmatic, adding a note of horror. I have looked at photographs of Lizzie, and found her, and her eyes, to be quite ordinary looking. Besides, most of us have photos of ourselves (usually driver's licenses) in which we look like potential criminals. Lincoln is using her novelistic skills here to fine effect. But, like authors before her, she claims to search for and present the truth. She even asserts special status as a Fall River insider and as a woman, whose knowledge and understanding of the events are superior to those of men and non-residents writing about the case. Despite these declarations, the distinctions between the historical Lizzie and the legend are blurred and highly suspect. It becomes clear that the "real" Lizzie cannot be recovered from history by her biographers. The most that the biographers can do is create convincing narrative constructs of their subject.

"LIZZIE BORDEN SOURCEBOOK"

If the most significant "factual" books about the case prove unreliable, one might consider turning to the contemporary press coverage to get a clearer view of things. After all, this was on-the-spot reporting. Even if the local papers showed bias, and we



The Lizzie Borden Sourcebook

By David Kent in collaboration with Robert A. Flynn
©Branden Publishing Company, Boston, 1992

know that reporters make errors in accuracy, surveying a variety of papers might provide a fair account of people and events, and allow us to judge for ourselves. However, a review of the newspaper stories shows this is problematic too. The reporting scenario is marked by the complexities of economics, attitudes and anxieties about gender, class, and family. It is useful to keep in mind that newspapers are in business to make money, and in the late 19th century, as now, publishers and editors were shaping their product with an eye on the bottom line. News had to be

"interesting, entertaining, and diverting" (Baldasty 113)². A gruesome murder case with a respectable young woman as the prime suspect fills the bill nicely, and it is no surprise that the papers played it up. The murders and trial received wide coverage, which is reflected in David Kent's *Lizzie Borden Sourcebook*⁸. This compilation of clippings from forty-three newspapers also shows that contradictory images of Lizzie were present early on.

An enormous amount of attention is devoted to her appearance. This ranges from sympathetic observations to far harsher judgments. The Fall River *Herald* states that "in the past few days Lizzie has terribly aged," but "from her every movement the woman would be the last person to suspect of the crime"

(Kent 38)⁸. The *New York Herald* finds her "masculine looking" (Kent 32), and journalist Joe Howard remarks on her "unpleasant stare," her unattractive cheeks "which are over full," and her "obstinate and stubborn" chin (Kent 202-4).

Even more of an issue is Lizzie's demeanor, and the extent to which it conforms to standards of feminine behavior. When she shows emotion and distress such as weeping or fainting, as all women in her circumstances should, it tends to be met with sympathy and approval. When she holds her feelings in check, some find her disturbing, and she moves to the realm of "other." Lizzie's stoicism seems to have obsessed everyone, even though it was punctuated by the occasional breakdown. It seems as though contemporary observers were more impressed with the aberrations from the female stereotype, and these left a lingering image. For example, daily reports in the *New York Times* during the trial describe her as "self-possessed" ("Borden Murder")³, "calm and unmoved as ever" ("Lizzie ... Faint")¹², "calm and self-possessed" ("More Talk")¹⁴. There is an interesting complication marking the reporting scenario. The press is caught between two types of gender bias. Because Lizzie is a woman, there must be attention to her looks and femininity. Any hint of hysteria or emotion, or deviation from conventional responses must be noted. But she is accused of two grisly murders, and the ruthless binary formula of horror requires indirect masculinization (looks and behavior) of the culprit. Hence we see these perspectives coexisting uneasily in the stories of reporters, and they helped to shape the legend as well.

COMMENTS BY BORDEN FAMILY MEMBERS

Attempts to uncover Lizzie's personality had mixed results. Interviews of her relatives paint a consistently unflattering portrait of her. Lizzie's uncle John Morse calls her "peculiar" (Kent 31-2)⁸, as does her cousin Henrietta (Kent 48). Even the devoted and loyal Emma agreed. When she broke her long silence and gave an interview in 1913, she reiterated her belief in her sister's innocence, but added that "Lizzie is queer" (Kent 337). Even worse were the words of Uncle Hiram Harrington, who was married to Andrew's only sister. Obviously, there was no love lost between Hiram and Lizzie. His comments shortly after the murders were reported widely, and resonate in many Borden texts. They were devastating, and provided fodder for Lizzie's enemies. The woman he describes is surly, greedy, ambitious, and combative. Some of the choice phrases describing his niece are "haughty and domineering," "repellent disposition," "sulky," and "bitter" (Kent 27-28). On the other hand, Lizzie's friends thought her a paragon of womanhood. They praised her "church work, her modesty of manner, unswerving sincerity, gentle forbearance and aspirations to be and do all that is best and right in life" (Kent 14-15).

It is hard to reconcile these opposing versions of Lizzie, and, of course, this strict binary image unravels under close scrutiny. However, it remains a strong element in the archive from which the popular images of Lizzie are created. Reporters also contributed versions of Lizzie which were influenced by familiar narrative conventions. The correspondent for the *Boston Herald* refers to her as "the Puritan maiden" who steeled herself against adversity, but broke down when Mr. Jennings, one of her lawyers, spoke eloquently and kindly about her life and reputation. Her old friend "championed her cause with an ancient

knight's consideration for her sex and herself" (Kent 287-288)⁸. Lizzie's gender and social position indeed cast her as a damsel in distress, an image with great appeal for readers. Along the same lines, a *New York Times* editorial after the verdict ("Lizzie ... Acquitted")¹³ calls Lizzie a "most unfortunately and cruelly persecuted woman" victimized by the "inept and stupid and muddleheaded" police in Fall River. Class plays a part here as well. Lizzie's acquittal was a reaffirmation of the status quo, and most newspapers praised the verdict. After all, "through its routine practices and claims of news professionals to arbitrate knowledge and to present factual accounts, news legitimates the status quo" (Tuchman 14)¹⁹. Surely it must have been consoling to think that this "girl" did not murder her parents, and that the American family was safe from ambitious, irritable spinster daughters. It must have been gratifying to see the American system of justice unfold majestically to a satisfactory conclusion. And it must have been a relief to see affirmed in no uncertain terms that the "better" classes do not behave like common criminals.

But something happened. The favorable response to Lizzie began to change rapidly. Her former allies and defenders wanted only silence, and some shunned her, while her critics continued to speak out. As time went by, she became a villain in the popular view, despite the fact that her person was immaculate minutes after her father's murder and no weapon was ever found. Perception dictates one image, but imagination another, and so she became and remains the lady who took an axe and gave her parents all those whacks. It might also be that the very presence of the incongruities in the picture of Lizzie influenced the adoption of the familiar iconic figure. She was not consistently shown as the wronged, romantic heroine; fissures appeared, and they took over. In the arena of popular culture, institutions such as the press play a leading role, usually dedicated to preserving the status quo. The press tried in the Borden case, but was unsuccessful in maintaining the desired effect. The consumers of popular culture do not just passively accept an image; sometimes they resist, and sometimes they create as well. In this instance, they also resisted the attempts of other powerful institutions to keep the lid on the Borden affair. The court declared her innocent, and both her church and her socially prominent friends maintained that she was wrongly accused, but to no avail. This interesting phenomenon is a good example of heteroglossia, a term used by Mikhail Bakhtin for "linguistic centrifugal forces and their products." He saw the cultural world traversed by "centripetal (or 'official') and centrifugal (or 'unofficial') forces. The former seek to impose order on an essentially heterogeneous and messy world; the latter either purposefully or for no particular reason continually disrupt that order" (Morson 30)¹⁵. Bakhtin discusses heteroglossia as an element in stylistics of the novel, but his ideas also have a wider application to cultural criticism. And so we witness various institutions trying to impose "official" meanings on the events in Fall River, only to be defeated by "unofficial" versions which took root among the population at large. The "social diversity of speech types" (Bakhtin 263)¹ and the clamor of many voices are factors in the texts which have proliferated over the years, and they complicate the seemingly straightforward image of our venerable murderess. One thing is certain-- Lizzie exists for us as an agent of disruption, and that is one reason she captures our gaze.

Disruption also marks expectations about "truth" and history and the biographical subject. The "objective" reporting by the press proves to be governed by economic and social concerns, not to mention narrative conventions. Later, the biographers, working in a supposedly reassuring "non-fiction" genre, provoke the disconcerting recognition that "non-fiction" is not necessarily synonymous with "fact." Although we tend to invest their books with more credibility than we do a TV movie, the field has become quite level. It becomes obvious that the biographical enterprise does not unproblematically recover its subject. The "real" Lizzie (fact) and the imagined Lizzie (fiction, legend) are untenable but haunting polarities which collapse. If the interviews with family and friends reflect their honestly held views, she was several people, as most of us admit we are when we get beyond the comforting myth of the unitary subject. The imagined Lizzie not only has qualities of the "real," but has also taken on a powerful reality and historical presence. The historical subject vanishes, replaced by representations constructed from various texts, the author's particular concerns and desires, and the author's anticipation of responses and interests of the audience.



Elizabeth Montgomery as Lizzie Borden

"The Legend of Lizzie Borden"

Photograph courtesy of Victor Mascaro

<http://members.aol.com/LizMontFan/LizMontPage.html>

©Paramount Pictures, 1975

This is the convoluted, messy ground from which the TV movie springs. As a representation of the legend, it incorporates two genres, the fact-based story (implying claims to "truth") and the horror spectacle. They work together to create delicious thrills for viewers. After all, these bloody scenes are not just movie magic-- they really happened, or so we are led to believe. The legend of the axe-wielding Lizzie is supported by many "facts" in the film, which draws on the trial and inquest transcripts, and echoes previous texts. The troubled family life of the Borden family is revealed, as is Lizzie's frustration and desire for social prestige. The ingredients of the standard family melodrama are

in place, and have a historical basis in Hiram Harrington's memorable comments, among others. Lizzie is shown fighting with Abby and Andrew about money. There is open hostility between her and Abby. In a nasty argument Lizzie is accused of stealing from her father and lying about it. Lizzie complains about the wretchedness of their house and Andrew's miserliness. She complains that she is suffocating. This implies a desire for fulfillment which is being stifled in that household, and is part of a thin thread of feminism running through the story. Lizzie resents living under patriarchal rule, and at the end of the movie, when she returns to the house, exults that she and Emma are finally "free." In another scene, Mrs. Knowlton, the prosecutor's wife, is shown at home, expressing solidarity with Lizzie as a woman. She tells her disapproving husband that she sympathizes not with Lizzie's deeds, but "perhaps with her motives." Although there is no record of Lizzie holding feminist views, many prominent women took her part, among them Mrs. Mary Livermore, Miss Lucy Stone, and Mrs. Susan Fessenden, who made gender an issue in the case. A feminist perspective would also be familiar to the film audience because of the women's movement in our own time. A consistent feature in the Borden texts is the inclusion of contemporary social concerns, hence an angry, somewhat feminist Lizzie.

She has other troubles as well. Lizzie's (historical) reputation as a shoplifter comes into play in the film, and can be viewed as another sign of female frustration. It is common knowledge in Fall River that Lizzie had a habit of stealing from the merchants. In her later years, there was even an embarrassing incident involving some decorative plates, that got newspaper coverage. Here we see her steal an axe. The shopkeeper does not see what she takes, but tells an indignant witness that everyone knows about Lizzie, and they just send Andrew the bill. While one is watching the film and caught up in the brisk pace of the story, this point is not bothersome. In retrospect, however, it creates a flaw in the plot. How will the merchant bill Andrew, and if he discovers precisely what was stolen, won't that solve the mystery of the murders? In a visual medium this can, literally, be overlooked.

Another "unappealing" aspect of Lizzie's film persona is her public stoicism, which is perceived as unfeminine. This also has a basis in actual events. In the film she tells a reporter that although she does not like to display her feelings in public, she weeps in private. These protestations should make her more sympathetic, but when the camera closes in on her inscrutable face in court, she becomes eerie and frightening. When she does show strong emotion in a scene in her jail cell, she looks more dangerous than pitiful. Her lawyer informs her that if she is found guilty, the punishment is death by hanging. We would not expect anyone to greet this news cheerfully, but Lizzie goes berserk. Her breakdown is not ladylike.

There is something distinctly creepy about her, reflected in the reactions of others. At one point, as Andrew and Lizzie argue, he tells her he cannot fathom her-- she is strange and changeable. She projects a sense of otherness, emphasized by the way Emma treats her. Emma is ten years older, and not only takes on a maternal role, but seems oddly protective of this thirty-two-year-old who acts childishly. When Emma comforts Lizzie, she tells her with a meaningful glance that she is "special." Just what she means is never overtly stated, but it is not a subtle

gesture, and seems to be a code word for strangeness. The first question Emma asks Lizzie as she arrives home on the day of the murders is, "Did you kill father?" Lizzie's answer is no, but surely this is an odd question. Here we see a selective use of "fact" to create an atmosphere of fear and threat around Lizzie. This is the "queer" Lizzie described by relatives; not the nice Lizzie described by friends. They are absent from this representation, although we do see supporters demonstrating with signs protesting her innocence. She had fans in those trying days, and continues to do so. The inclusion of supporters here serves a dual purpose. It reminds us that contemporary observers could justifiably believe in her innocence, since she had an alibi (a visit to the barn) and no blood was found on her. They could also believe in her guilt, since she seems to be the only one who could have done it, and had motive and opportunity. The demonstrators also provide a link to the audience, the fans of today.

Throughout, "facts" work effectively in the film to create an illusion of a "true" account. The filmmakers also use genre-based devices to this end. They attempt to present a cause and effect explanation of the murders through the use of flashbacks. This episodic structure provides economy and psychological factors which would appeal to viewers. I have already alluded to Lizzie's fight with her parents about money, which introduces greed as a motive. In addition, there is a scene just before the murders, where Lizzie and Emma overhear Abby urging Andrew to make another will, so that she would be taken care of. Since the girls

hate her, she cannot rely on them after he is gone. Lizzie vows that he must never make a new will. Emma then announces she is going off to Fairhaven, seeming to allow Lizzie to act. But there is more than this rather clichéd cause for murder. This is a violent family. At one point, Andrew grabs an axe and kills Lizzie's pet



Here we see her steal an axe

Elizabeth Montgomery as Lizzie Borden
"The Legend of Lizzie Borden"
 Photograph courtesy of Victor Mascaro
<http://members.aol.com/LizMontFan/LizMontPage.html>
 ©Paramount Pictures, 1975

pigeons, despite her remonstrations. He pushes her aside with bloody hands, leaving stains on her blouse. Other flashbacks show trauma in childhood as well. When Andrew was working as a mortician, little Lizzie saw him preparing a corpse. With gross insensitivity, he forced her to touch it, and the terrified child accidentally pulled a tube out of the body, splashing blood around, and on herself. Her screams resonate into her adulthood. The pattern of flashbacks-- to the childhood scene, to family quarrels, to the murders, implies a connection, albeit simplistic. This is a victim acting out her rage, which was nurtured in the bosom of her family. Like the zombies in *Night of the Living Dead*, she does not "stand for a threat from without." She is "directly animated and possessed" by the forces that produce the social order (Shaviro 86)¹⁸. If this is not convincing enough, there is the business of Lizzie's eyes. There are meaningful glances between Andrew and Lizzie. More importantly, the camera often closes in on her eyes, and always before the

flashbacks. This is not a talky movie. Instead, we are treated to these frequent close-ups of a silent and sinister Lizzie, much like the one in Lincoln's book¹⁰. The emphasis on eyes carries implications about truth, with the familiar idea of the eyes as mirrors of the soul. At the same time, this is a common device in horror films, and thus draws the "factual" story into the realm of horror. Carol Clover observes that in horror cinema, eyes are present everywhere, in titles, posters, and on screen. It is about seeing too much, or not enough, or our role as spectators, or how we see ourselves (Clover 166)⁵. The extent of horrifying images we get to see is determined in part by network broadcasting standards. Although the horror is muted visually, it is strong. The elements of realism in the film serve to enhance the bursts of terror. We do not get a close look at the corpses, but the reactions of the characters who see them are highly emotional. And the image of the sheet-covered bodies, bloody where the fabric rests over the heads, is chilling. Of course, the most exciting and scary scenes depict the murders, strategically placed near the end of the film, as the tension builds. In a courtroom scene, just before the jury announces its verdict, there is a flashback to August 4. We see Lizzie undress completely before each murder. Each time, she gets the attention of her victim, and then strikes. It is a sadistic touch. The nudity is "tasteful," though that seems an odd word in this violent context, and viewers are spared (or denied) the bloody butchery. Still, the effect is powerful. We see Lizzie rinsing off the blood, the red water filling her basin. Also chilling is the moment when Bridget opens the front door to let Andrew in, while Lizzie stands at the top of the stairs. From there she can see Abby's corpse, and she laughs. This maniacal touch and the nude murder scenes introduce an element of fantasy. On the one hand, it seems practical to undress in order to avoid bloodstains on one's clothing, but this is not an exercise in practicality. There is a dreamlike quality here. A Victorian lady getting naked to kill her parents, even on a hot day, and making sure they see her before they die, does not seem "real," but it is terrifying and provocative. Why not keep your clothes on and feed them arsenic? And what else was going on in this family? All the earlier attempts to rationally explain the murders fade, and give way to the impact of these fearful images. I have read novels describing Lizzie doing the murders, and even seen a stage Lizzie bashing her father's head with the fabled axe, and these do not come close to producing the effect that is created by the camera here. This is the type of horror which Carol Clover and Linda Williams term body genre. Here violence and terror are expressed through sensational bodily excess (Williams 4)²⁰. There are no supernatural or high-tech elements; bodies -- the female murderer and her victims -- are the center of attention. The film also shows an interesting deviation from the classic pattern of the female as victim of male violence. As such, it is an example of an individual work in a genre creating something new. According to Bakhtin¹, "genre provides the 'given,' " but each work "uses the resources of the genre in a specific way in response to a specific individual situation" (Morson 89)¹⁵. Here a woman is the powerful monster, unleashing her fury on an old man and woman. One could read this as a perversion of feminist claims to equality of the sexes. From that perspective, the film becomes a reaction to a perception of the growing power of women in our society, which is seen as a threat. Also, in our culture, female



Elizabeth Montgomery as Lizzie Borden

"The Legend of Lizzie Borden"

Photograph courtesy of Victor Mascaro

<http://members.aol.com/LizMontFan/LizMontPage.html>

©Paramount Pictures, 1975

nudity and sexuality are linked, especially in media images. This film implies that female sexuality is dangerous. It is not only the act, but Lizzie's gender which disturbs. The orderly structure of the film, organized into sections and captioned, e.g. The Crime, The Accusation, The Ordeal, and so on, is overwhelmed by the vulnerable yet deadly body of Lizzie. The "facts," or official order, give way to heteroglossia, the fantastic scenes and thrills. It seems ironic perhaps, that the official order exonerates Lizzie, while the unofficial supports traditional social prejudices against women, but pop culture is not obliged to be progressive or politically correct. In a courtroom scene, Mr. Robinson, Lizzie's lawyer, pleads with the jury, saying, "To find her guilty, you must believe her to be a fiend." He continues, "Does she look it?" Of course she does not. But the audience has seen what the jury has not, and knows that ordinary women can be dangerous.

This brings us to the complex and difficult issue of audience response. Susan Douglas⁶ has pointed out that scholars do not have much data to work with, regarding media audiences. There is more speculative than solid information. In her approach, she cites one of the central presuppositions for contemporary theory, which "dismisses any notion of the unified subject or self." Thus, it is possible for people to assume a number of subject positions, even contradictory ones, depending on the medium and message. Also, "media texts themselves, especially when viewed by subcultural groups, invite and incite oppositional, resistant readings that challenge the more hegemonic codes of popular

culture" (Douglas 130)⁶. From this standpoint, viewers of the film could take positions in a very wide spectrum. Writing specifically about body genres, Williams makes a similar point, that "identification is neither fixed nor entirely passive" (Williams 8)²⁰. Rather than viewing fantasies as "wish-fulfilling linear narratives of mastery and control leading to closure and the attainment of desire," she suggests considering their "lack of fixed position with respect to the objects and events fantasized" (Williams 10).

If we track the camera in key scenes, we see shifts in point of view. In the murder flashback, the camera follows Lizzie, allowing us to see her, and then it becomes her eyes, so that spectators are drawn to join her in her gruesome acts. Can viewers identify with Lizzie? According to these critics above, the audience is diverse enough and identification open enough for this to be possible. The narrative presents a deeply troubled and frustrated woman who is a victim of patriarchal society. It seems likely that some would identify with her. But the film also takes pains to show her otherness. Her ominous and mysterious silences, her sinister expressions, create distance. This is characteristic of the ambivalence in the story. Lizzie killed her father, but loved him, too. We see her sneaking downstairs at night to kiss his corpse as it rests in the family home the night after the murders. Immediately after the trial, Emma once again asks Lizzie if she killed their father. Lizzie does not confess or protest innocence; she remains silent, and is caught in a freeze frame at film's end, while children in the background chant the famous rhyme. The ambivalence she embodies suggests not only our feelings about family, but also the tantalizing, almost childlike (and Lizzie is childlike) dream of getting away with murder.

So far we have only considered identification with Lizzie, but some might identify with Abby and Andrew. To assume that women will identify with female characters, and men with males is simplistic. In Clover's work questioning assumptions about gender and identification, she states that usually "angry displays of force" are gendered as male, and "abject terror" is female (Clover 51)⁵. According to that formula, men would identify with Lizzie, whose aggressive act makes her masculine, and women with her victims. Clover reminds us that "the idea that appearance and behavior do not necessarily indicate sex -- indeed, can misindicate sex -- is predicated on the understanding that sex is one thing and gender another; in practice, that sex is life ... but that gender is theater" (Clover 58). Lizzie is both masculine/dangerous and feminine/terrified. We can find ourselves bouncing around between her and the victims. Williams states that "in slasher films, identification with victimization is a roller-coaster ride of sadomasochistic thrills" (Williams 7)²⁰. These pleasures we enjoy as viewers are usually labeled perverse. So might be the moments when Lizzie's parents get their last, shocking looks at her, which were obviously added to provide that extra thrill, since this adds nothing to the plot. But it suggests that the voyeur (or viewer) who gazes at the female, objectifying her, will be punished. However, the camera angle places the viewer with Lizzie, so we can have it both ways. Williams also makes the useful point that perversion in these discussions need not be seen in "terms of condemnation" (Williams 6). The body genres also function as "cultural problem-solving" (Williams 12). So this film provides the thrills

of horror, and addresses the child's ambivalence toward parents, the patriarchal family, and problems of female sexuality, all within the context of the legend. There is something here for almost everyone.

Yet another way to think about the contradictory positions of both Lizzie and viewer is to consider Steven Shaviro's observation that cinematic pleasure "can be just as well linked to the destruction of identification and objectification, to the undermining of subjective stability" (Shaviro 42)¹⁸. In fact, "cinema's greatest power may be its ability to evacuate meanings and identities, to proliferate resemblances without sense or origin" (Shaviro 254). By now, even though the historical Lizzie once existed, the representations we see have been cut loose from the source. She is an unstable character in the film, both murderer and victim, ordinary and "special." That has interesting implications for the viewer. Her passion involves no closure. Looking at her silent face at the end, the viewer is left without resolution of the tensions created in the story. I think it corresponds to what Shaviro describes as "the ecstasy and terror of abjection" (Shaviro 155). Whatever loss there is of certainty and the ability to "know" a character, (and therefore feel a sense of control), there is the pleasure of the visual, the power of images to provide a fleshly reaction. Shaviro notes that film theory, "beneath its claims to methodological rigor and political correctness ... manifests a barely contained panic at the prospect ... of being affected and moved by visual forms. It is as if there were something degrading and dangerous about giving way to images, and so easily falling under their power" (Shaviro 13-14). Horror films "short-circuit the mechanism of fantasy altogether." They "incise ... imaginings" in the viewer's flesh, and have a visceral effect (Shaviro 100). It may well be this quality that makes the movie popular and compelling. The powerful, forbidden, and thrilling force of the images of Lizzie keeps the fascination of the audience alive.

The very lack of closure contributes to the success of the film in another sense. Uncertainty is the result of loopholes. There is the built-in generic loophole that says a movie is not reality, even though it may affect us in ways we do not fully realize. Several others open up in the film. Maybe Lizzie killed her parents, but she was strange and probably crazy, and not entirely responsible. She was declared innocent. At the end of the film, a statement appears on screen that to this day, the murders remain unsolved. Maybe she did not kill them at all, and only imagined those horrible death scenes. The concept of the loophole is fundamental to Bakhtin's¹ thought, and useful for considering the Borden texts. He rejoices in the loophole, "the constant availability of a way out, with no dead end." Even though it is a source of "frustration, pain, and danger," it is "also the necessary precondition for any freedom we may know" (Clark 347)⁴. It lets us create, and lets us make choices. If Lizzie's story tells us anything, it is that there are no sure, absolute answers. We can examine the elements of the legend, and choose the narrative that satisfies us. For over a century, people have been drawn to the Borden legend. It seems to me that the loopholes, the unfinalizability of Lizzie, are keys to its appeal. The loopholes in the film are also part of its attraction. It entertains and teases us. It may also be a factor in shaping new fans. As fewer people read books (and more books go out of print), this TV movie may be the first and only portrayal of

Lizzie that they encounter. If it continues to be broadcast, it could be a significant vehicle for taking the legend into the twenty-first century. There will probably be new versions of her as well. Lizzie Borden did not make herself into a monstrous, creepy creature. We, as participants in our culture, have done that. But as contributions to the legend try to invoke closure, there is resistance, and we are left with the Lizzie who defies a final word. She does not look like a fiend, even though we enjoy the frisson of suspecting her. Lizzie is a discursive space where we face fears and fantasies, and escape to safety. She is not finished and neither are we.

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MORE ABOUT THE ROBINSON PAPERS

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While I think even the Bar Counsel agrees that the materials we have in our possession are historically extremely interesting, it appears that our office is nonetheless faced with ethical and legal principles that apparently prohibit us from discussion and divulging what information we have.

Please be assured that when I contacted you originally, it was with the sincere belief that much, if not all, of the information we had would be relevant to the legal history of the Commonwealth. It was only upon further consideration that our office felt it was necessary for us to contact the Board of Bar Overseers to make sure we would not be running afoul of any legal or ethical considerations if we were to release the materials. Apparently, it is now the opinion of authority higher than us that we would do so if we shared the materials we have.

Very truly yours,

Jeffrey L. McCormick

CNN NETWORK NEWS

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Vincent Foster days before Foster committed suicide in 1993. The question is whether attorney-client confidentiality dies with the client.

Borden, who lived out her days as a social outcast of high means, died in 1927 without ever marrying. Thus, the Springfield firm has no direct descendants who might advise it on the future of the papers.

"People are looking for a signed confession," said Michael Martins, curator of the Fall River Historical Society's collection of Borden artifacts, the world's largest. "However, George Robinson was no fool."

He added: "Personally, I like to think that if there was anything incriminating, he would have been a decent enough person to put it in the fire."

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Lizzie's Handcuffs?

This photograph was found on the personal website of Fall River Deputy Chief Rick Thorpe who granted permission to print it here. His site is an extension of the Fall River Police Homepage. It's purpose is to present historical data and information about Fall River, its Police Department, and of course, Fall River's own Lizzie Borden. According to Deputy Thorpe, the Police Handcuffs pictured here are Fall River handcuffs from the late 1800's and early 1900's and may have been used on Lizzie Borden after her arrest at home on Thursday, August 11, 1892. You may find his page currently on the web at <http://web.meganet.net/digitech/> His page will be combined with the Fall River Police Department's site in approximately two months at <http://www.frpdpd.org>

The Broken Branch

Remembering Margaret A. Rykebusch
Sunrise July 11, 1940 - Sunset October 14, 1998



It is with deep regret we announce the passing of Margaret Rykebusch from life to life. Mrs. Rykebusch was the wife of our publisher, Jules Rykebusch. Although behind the scenes, her strength and strong support of Mr. Rykebusch's goals and ideals was a great inspiration enabling him to, among other things, be the founder and publisher of the *Lizzie Borden Quarterly*.

Mrs. Rykebusch was a professor of speech at Bristol Community College (BCC). She was treasured as an energetic and outstanding teacher who challenged students with her high expectations, coupled with her authentic concern for them as individuals. She was also renowned as a tireless and effective advocate for the faculty and professional staff bargaining unit, particularly in her leadership role in the Massachusetts Community College Council. Margaret served as chapter president for many years and was active in the statewide organization. She was known as one who evidenced depth of commitment, flawless integrity, and honorable and forthright practices.

Margaret retired in June 1998 after 30 years of service to BCC. First appointed to the English department, she was responsible for developing the speech curriculum at BCC and became the chair of the Department of Modern Languages, Fine Arts, and Humanities. As a passionate advocate for each of the disciplines in her department, she was one of the College's most vocal proponents of the benefits of the liberal arts.

In September 1998, to honor her career-long advocacy on behalf of so many at Bristol Community College, the College officially dedicated the Margaret A. Rykebusch Faculty Staff Lounge in the Commonwealth College Center.

On Monday, November 9, 1998, Bristol Community College held a service of remembrance for Mrs. Rykebusch. She is survived by Mr. Rykebusch and their two sons, Matthew and Justin.



Mr. and Mrs. Jules Rykebusch

At the LBQ Editor's Residence
 Merion Station, Pennsylvania
 April 13, 1995

MY AIN COUNTRIE

*I am far frae my hame, an' I'm weary aftenwhiles,
 For the langed-for hame-bringin an' my Father's welcome smiles
 An' I'll ne'er be fu' content, until mine een do see
 The gowden gates o' heav'n an' my ain countrie.*

*The earth is flecked wi' flowers, mony'tinted, fresh and gay,
 The birdies warble blithely, for my father made them sae:
 But these sights an' these soun's will as naething be to me,
 When I hear the angels singin' in my ain countrie.*

*I've his gude word o' promise that some gladsome day, the King
 To His ain royal palace His banished Hame will bring;
 Wi'een an' wi' hert rinnin' owre, we shall see
 The King in His beauty, in oor ain countrie.*

*My sins hae been mony, an' my sorrows hae been sair;
 But there they'll never vex me, nor be remembered mair:
 For his bluid has made me white, an' His han' shall dry my e'e,
 When he brings me hame at last, to my ain countrie.*

*Sae little noo I ken, o' yon blessed, bonnie place,
 I only ken its Hame, whaur we shall see His face;
 It wad surely be eneuch for ever mair to be
 In the glory of His presence, in oor ain countrie.*

*Like a bairn to its mither, a wee birdie to its nest,
 I wad fain be gangin' noo, unto my Saviour's breast,
 For He gathers in His bosom witless, worthless lambs like me,
 An' carries them Himself, to His ain countrie.*

*He is faithfu' that hath promised, an' He'll surely come again,
 He'll keep His tryst we' me, at what oor I dinna ken;
 But He bids me still to wait, an' be ready aye to be,
 To gang at ony moment to my ain countrie.*

*Sae I'm watching aye, and singin' o' my hame, as I wait
 For the soun'in' o' His fitfa' this side the gowden gate:
 God gie His grace to ilka ane wha' listens noo to me,
 That we a'may gang in gladness to oor ain countrie.*



Ho, Hum... SAME OLD STORY.

Rich, abusive father. Uncaring stepmother.

And a daughter WIELDING AN AX.

...or did she???

A century ago, on August 4 of 1892, in an unassuming house at 92 Second Street, Fall River, Massachusetts, 32 year old Lizzie Borden was accused of the brutal murders of her father and stepmother. But did she? Does the evidence really point straight at Miss Lizzie, or was the real perpetrator overlooked in the aftermath of confusion and emotions? Come decide for yourself in the house where the unimaginable happened. Relax in the beautifully restored Victorian setting - open a book in the sitting room and gaze about at the actual scene of which you are reading; go into the front parlor and watch the documentaries and movies made of the crime; then tour the home from basement to attic, hear the myths and learn the facts. Relax in your chosen bedroom... will the truth be whispered to you in your dreams?

Join us for our annual All Hallow's Eve celebration. Meet Lizzie, Emma, and the other players in the Borden murder mystery. Enjoy our delicious foods, let our Tarot Card reader see into your future. Tour the home, but beware of surprise guests who may be lurking in unexpected places. Find Lizzie's black cat and win a special prize. Tickets only \$25.00 per person.

**For information/reservations call 508-675-7333 & Visit us on the Internet @www.lizzie-borden.com
The Lizzie Borden Bed & Breakfast & Museum & 92 Second Street & Fall River, MA 02721**

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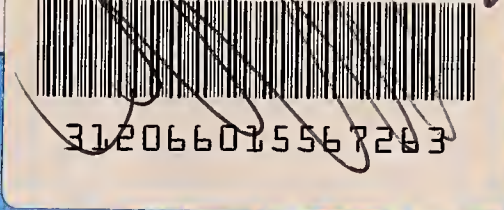
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THE

LIZZIE BORDEN QUARTERLY

University of Massachusetts
Dartmouth College

Volume VI, Number 2

\$4.00

April, 1999

Lizzie Borden at the Opera:

NEW YORK CITY OPERA'S "LIZZIE BORDEN" PRODUCTION

By Neilson Caplain

March is a month of turbulence, so it is fitting that the troubled story of a Victorian spinster is portrayed in a new production of the opera, *Lizzie Borden*. The performance by the *New York City Opera*, took place on Saturday evening, March 6, 1999 at 8:00 P.M. The occasion prompted extensive comment in leading metropolitan newspapers. I have before me the Sunday edition of the *New York Times*, February 28, 1999, which devotes almost a full page to an analysis of the production. The headline reads, *The Opera That Takes an Ax to Strict Definitions of Style*, with the subtitle, "Jack Beeson's 'Lizzie Borden' at first sounded modern to conservatives and conservative to modernists."

The March 8, 1999 issue of the *New York Times* contained a review of the opening night performance with the headline, "Deeper Look into the Tale of a Daughter and an Ax."

I do not presume to comment on the musicology discussed in the *New York Times* articles. However, since the opera is firmly based on accounts of the murders in 1892, there is much in the *Times* reports of interest to Lizzie fans.

We are told that Jack Beeson, the composer of the opera, lives in New York City. He is 78 years old and described as being affable and dapper. He taught in the music department at *Columbia University* for 45 years, having begun his association there in 1945. He was born in Muncie, Indiana, and started to write librettos as an adolescent. He attended the *Eastman School of Music* in Rochester and honed his artistry in other institutions, and in a course of study under the tutelage of the

well-known composer Béla Bartók.

Our esteemed Editor has written to me that Jack Beeson came to Fall River for the 1992 Conference at *Bristol Community College*. Both stayed at the same motel and had breakfast together. They swapped stories about their common acquaintance, that great American soprano, Eleanor Steber. The Bertollets took Mr. Beeson to the conference where he delivered his lecture *The Opera: Lizzie Borden*. Mr. Bertolet also mentioned there is a great piece about the opera in the March issue of *Opera News* entitled *Face to Face*. Eric Myers interviews the first operatic Lizzie, Brenda Lewis, together with the current operatic Lizzie, Phyllis Pancella.

Mr. Beeson is the author of ten operas, notable among which is *The Sweet Bye and Bye* in 1957. Recently he composed *Sorry, Wrong Number*, which will open in New York in May of this year. He also composed more than 110 non-operatic works.

Information on the Internet discloses that at *Columbia* Mr. Beeson became *MacDowell Professor of Music* in 1967 and regularly lectured at the *Juilliard School* and other universities. He received the *Mark Blitzstein Award for Musical Theater* in 1968.

Lizzie Borden had its premiere at the *New York City Opera* in 1965. Kenward Elmslie was the librettist. Richard Plant created the scenario. In another production *Glimmerglass Opera* performed *Lizzie Borden* in the summer of 1997 and is the co-producer for the current production.

An advertisement for the new



Lizzie Borden Opera Composer Jack Beeson

"100 Years After the Crime" Conference
Bristol Community College, Fall River, 1992

Photograph courtesy of Jeannine H. Bertolet

production reads as follows, "Composer Jack Beeson turned this psychologically thrilling 19th-century crime story into what *Newsday* terms "a brilliant work of music theater that captures Lizzie's loneliness and quiet ferocity beautifully." *Opera Magazine* calls this production "so skillful that you believe every single minute of it." The text of the advertisement with a listing of the cast and other production information is repeated on the Internet.

The opera has been praised as 'gripping theater.' Mr. Beeson called it a 'highly wrought-up and agonizing affair.'

(Continued on Page 21)

THE LIZZIE BORDEN QUARTERLY

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PRINCESS MAPLECROFT



THEORY 1.75

"MAGGIE" LOSES THE DARTS SO LIZZIE
IMPROVISES FOR THE GAME

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THE LIZZIE BORDEN QUARTERLY

Volume VI, Number 2, April, 1999

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MISS LIZBETH BORDEN'S EDITOR SPEAKS

Subscriber Patterson Smith is not unknown to many of us. He first came to our attention during the *100 Years After the Crime* 1992 seminar at Bristol Community College in Fall River. He is an Antiquarian Bookseller and as such has sold, from time to time, original copies of Porter's *Fall River Tragedy*. His expertise was translated into the lecture topic *Lizzie Borden on the Rare Book Market* at the conference. His paper was published in the *Proceedings* volume edited by Jules Ryckebusch. Unfortunately, his reference notes were not printed. He is now making them available to all LBQ subscribers. Simply forward a self-addressed, stamped envelope to him at 23 Prospect Terrace, Montclair, NY 07042-3204 and a gratis set will be mailed to you.

Mr. Smith is also interested in old handcuffs. He forwarded the following information about the handcuffs described as being in use during the time of Miss Borden's trial, reproduced here in the next column, and also on page 22 of the January 1999 LBQ.

Regarding the handcuffs, I have a wide acquaintanceship with the subject based on many years of collecting and dealing. The Mattatuck Manufacturing Company of Waterbury, CT, manufactured three models of shackle, known to collectors as "Maltby," "Judd," and "Mattatuck." The first two models, based on patents filed in 1899 through 1904, preceded the Mattatuck and are clearly distinguishable from it. (I enclose patent papers relating to the last patent, filed in 1907, which bears the closest resemblance to the Fall River copy.) The Mattatuck was in wide police and military use by the time of World War I but certainly not in the previous century.

One page of the patent papers mentioned by Mr. Smith is reproduced here in the next column. He describes four cuffs that were in use during the Borden trial on page 8.

From time to time events occur between issues which might be of interest to our readers. When this occurs, we send e-mail notifications to those subscribers who have shared their e-mail address with us. If you have an e-mail address and would like to be included on this distribution list, please forward it to Bertolet@msn.com.

We know from experience there are many subscribers who are very knowledgeable and have much to offer. As a matter of fact, more than 90% of the articles are written by our readership. Perhaps you may have a piece in mind that would interest others? If so, send it in. You never know, it just might open another door in your life ...

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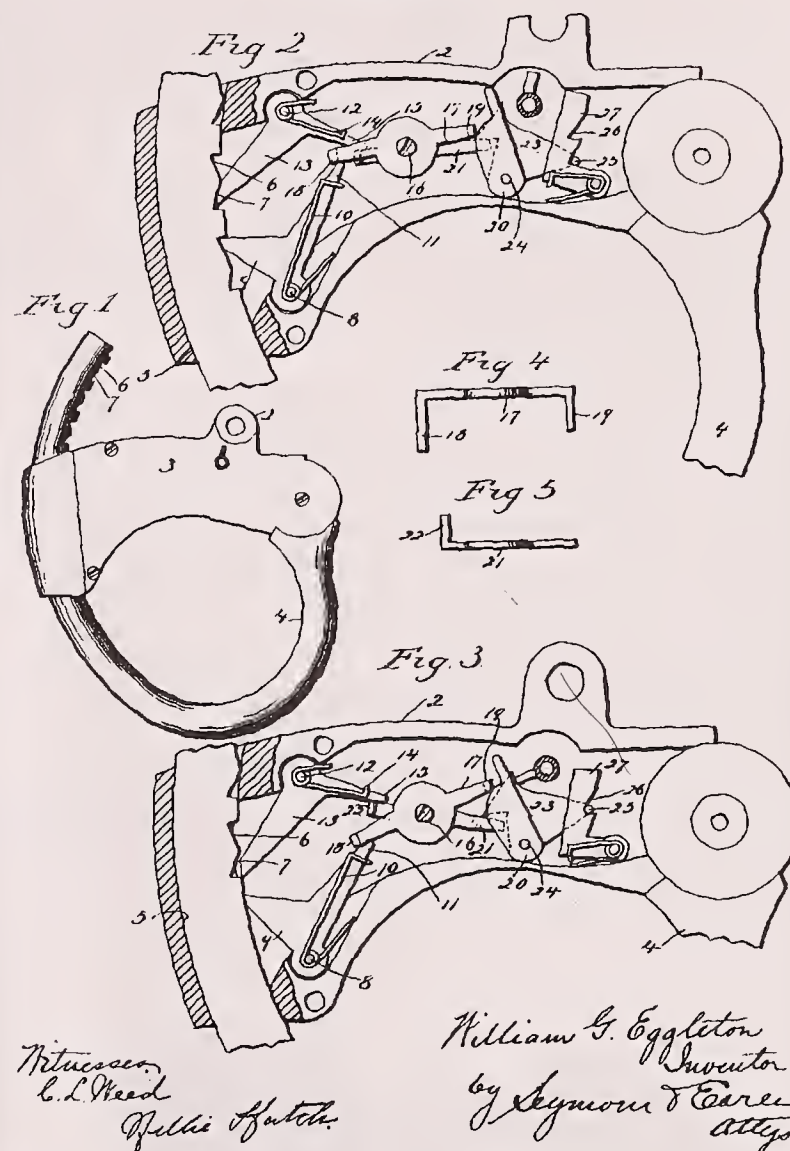
Maynard F. Bertolet
Editor

No. 870,871.

PATENTED NOV. 12, 1907.

W. G. EGGLETON.
SHACKLE.

APPLICATION FILED AUG. 15, 1907.



THE PATENT CO., WASHINGTON, D. C.



LETTER TO THE EDITOR

Dear Editor,

If CNN is correct - and who am I to doubt such an eminent news network - the law offices of Robinson, Donovan, Madden & Berry are in a strange place.

The [Robinson] papers are in a locked room inside a file cabinet on the 16th floor.

Misdoings in Massachusetts must be exotic indeed if they demand lawyers able to suspend the laws of physics so that an inside is bigger than an outside.

Yours faithfully,
Marjorie Barton
Irish Republic

(Editor's note: Please see Robinson papers article "CNN Network News" on page 7 of the January 1999 LBQ.)

THE BIBLIOGRAPHIC BORDEN

by Lisa Zawadzki

Hello again, loyal readers! It's snowing again here in beautiful Rhode Island. Oh well, it makes for good reading weather. Time once again for some more Borden reading material. I have a nice selection of articles for this issue. Enjoy!

Kunstler, William M.

Murder in Hatred:

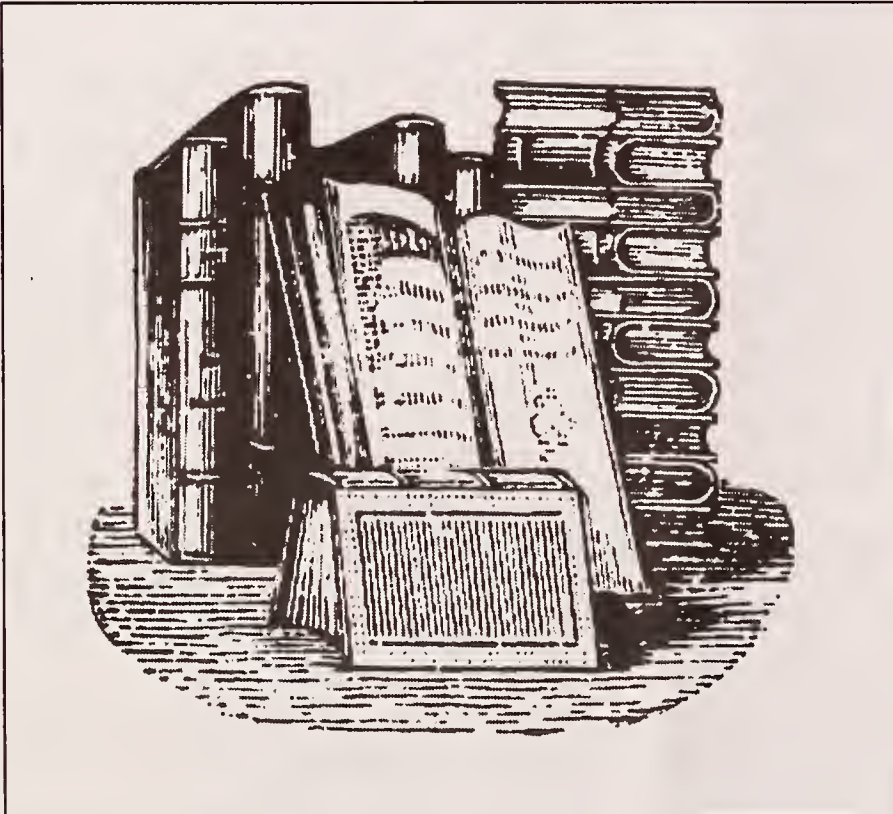
The Commonwealth of Massachusetts Versus Lizzie Borden

In *First Degree*. New York:

Oceana Publications, 1960: 22-35.

This well-written essay never actually came out and named a guilty party. But the recounting of the legal and background issues did not make Lizzie look very good. I seemed to sense that the author felt Lizzie B. was guilty, but would rather let his retelling of the evidence and events speak for itself. However, this writer was fair. Several examples that favored Miss Lizzie were given. For this Kunstler should be commended. So many authors, especially those writing summaries, choose to include only the information which fits into their theories.

That said, this was a good overview essay in which the essential facts were covered. Kunstler, not surprisingly, spent more time on the legal aspects of the case. However, there was a good amount of background on the people involved.



Weatherford, Doris

Lizzie Andrew Borden

In *American Women's History:*

An A to Z of People, Organizations, Issues, and Events

New York:

Prentice Hall General Reference, 1994: 46-47.

Taken from a biographical encyclopedia of women, this short entry gave plenty of food for thought. Giving only the briefest account of the crime, this author touched upon ethnic, economic, and gender issues. Would a poorer person have been

convicted of the crime on the evidence given? An immigrant woman? A man? The author offered no answers, she merely posed the questions.

It was felt that Lizzie got the decision she did because of who she was and how the all-male jury perceived a woman of her standing. These themes have been explored in depth by other authors, but this brief article gave an interesting introduction. There were a couple of factual mistakes, but nothing that took away from the main ideas of the piece.

Roberston, Cara W.

Representing Miss Lizzie:

Cultural Convictions in the Trial Of Lizzie Borden

Yale Journal of Law and the Humanities

(Summer 1996): 351-416.

Speaking of articles that cover cultural issues in more depth, here is a fine example. This lengthy essay examined the society of the late nineteenth century through the Lizzie Borden case. Issues of gender, ethnicity, and class were analyzed in detail. The author explained how, given the beliefs about women at that time, the conviction of a woman of Miss Lizzie's stature was a "cultural impossibility."

A detailed account of the crime was given first. This was followed by a section about cultural and social issues of Fall River at that time. Next came a discussion of how the criminal, especially the female, was perceived as a person. The last major section of the article inspected the types of arguments both the prosecution and defense used and why.

I am not doing justice to this involved and fascinating article. If you are interested in the social forces that shaped the events of the Borden case, you will certainly enjoy this work.

Sullivan, Bernard F.

Commemoration of the Lizzie Lore Must Be Done With Taste

The Fall River Herald News

(August 4, 1991): A5.

I've always liked this article. Originally about the 1992 Conference, it posed a question that the people of Fall River deal with to this day. How can you make commemorating something as horrible as a double axe murder tasteful? I think that this is something people interested in the case tend to forget about. I cannot speak for others, but I am guilty of being fascinated by the "unsolved" part and gloss over the "murder" part.

Perhaps that's as it should be. I was at the conference and thought it was tastefully handled. It catered to people interested in the scholarly aspects of a mystery, not to someone interested in gore. However, Sullivan did a service to remind that it was a horrendous event, no matter how intriguing. And we should be respectful of that.

That's all for now. I'll close with a quick plug for my chosen profession. If you have trouble obtaining some of these items, ask at your local library. Most libraries offer an interlibrary loan service and can obtain these materials for you from another institution. See you in the next issue.

by Neilson Caplain

(Editor's note: In this issue, we conclude Mr. Caplain's complete index of "Lizzie Borden Quarterly" articles. Two sets of indices were produced, alphabetically by subject, and alphabetically by author. Last issue he presented Volumes I, II and III. Here is the final installment, covering volumes IV and V. Future January issues will include the indices for the preceding year.)

Subject Index

Not included are the Editor's Column, Reader's Deliberations and Publisher's Statements.

Staff Members Lisa Zawadski, Neilson Caplain and Mary T. Cusack's regular columns appear in every issue and are not included.

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THE ROBINSON FILE; WHAT'S IN IT?

By William L. Masterton

(Editor's note: For a subject that your editor insists is dead for the 20th century, like an apple on Halloween, it continues to 'bobble-up' again and again. In Mr. Masterton's letter he relates that he was inspired to write this article by the January, 1999 LBQ discussion on the subject. Your editor has also learned that Mr. Masterton has finished his book about the Borden murders. His book is probably equally inspired due to his meticulous research and fierce dedication. Once again, his historical and literary talents are made available to us)

George D. Robinson, a former governor of Massachusetts, represented Lizzie Borden in her trial for the murders of her father and stepmother, Andrew and Abby Borden, on August 4, 1892. Governor Robinson maintained a file on the case which included his correspondence with Lizzie after her acquittal. Upon his death, the file passed to his grandson and ultimately to the law firm of Robinson, Donovan, Madden and Barry of Springfield, Massachusetts.

In 1992, Jules Ryckebusch tried to get access to the Robinson file so it could be made available to participants in the centennial seminar of the Borden case held in Fall River at Bristol Community College in August of that year. His request was politely but firmly denied by the law firm of Robinson et al⁽¹⁾. They cited the principle of client-attorney confidentiality.

This was not the first time this sequence of events had occurred. Twenty years earlier, Judge Robert Sullivan requested permission to examine the Robinson file. He was turned down by the same law firm for the same reason. The incident is described in Judge Sullivan's classic book on the Borden case, *Goodbye Lizzie Borden*⁽²⁾ published in 1974. He seems to have taken the rejection philosophically, referring to the confidentiality of client-attorney communications as a "most creditable position . . . and one that I respect." Judge Sullivan adds an interesting bit of information; he was told that Governor Robinson's grandson, himself a lawyer, had destroyed much of the correspondence in the file.

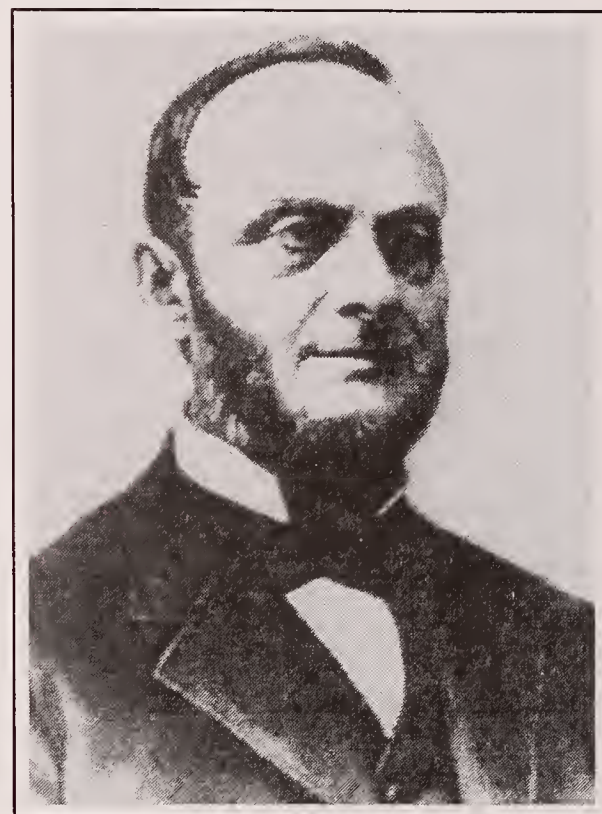
It has been suggested frequently, at least in the press, that the Robinson file may contain a "confession" by Lizzie that she committed the Borden murders. The chances of that are slim to none. As Michael Martins has pointed out⁽³⁾ "Governor Robinson was no fool." He would almost certainly have destroyed anything in the nature of a confession proving his client's guilt. If, somehow or other he neglected to destroy it, it's a safe bet that his grandson did.

It's entirely possible, however, that the Robinson file contains material bearing on the question of Lizzie's guilt. Benny Bounds⁽⁴⁾ has suggested that the file may be the final resting place of Bridget Sullivan's long-lost inquest testimony. Before Lizzie went on trial, her defense team requested that testimony from District Attorney Knowlton⁽⁵⁾. Apparently he complied; newspaper reports state that Governor Robinson, in cross-examining Bridget⁽⁶⁾, read from the stenographic report of her inquest testimony. That was her last day on the stand. Most likely Governor Robinson took the report home with him that evening; perhaps his law firm has it today.

Knowlton reportedly said at one point⁽⁷⁾ that he learned "certain particulars" from Bridget at the inquest that had never

been made public. He may have had reference to a story that appeared in the local papers⁽⁸⁾ shortly after the inquest ended. Supposedly, while Bridget was washing windows inside the house a few minutes before Andrew Borden's murder, she saw a half-hidden hatchet. The periodical *Once a Week* (soon to become *Collier's* magazine) embellished this story, saying that Bridget testified at the inquest that she saw Lizzie Borden hiding the hatchet in the sitting room⁽⁹⁾. If true, that would be the most incriminating evidence ever presented in court against Lizzie.

There's another possibility, this one more favorable to Lizzie. If we knew the answer to one simple question, it could establish once and for all Lizzie's guilt or innocence. Did she or didn't she change her dress on the morning of August 4, sometime between 9 and 11:15 A.M.? If not, she was almost certainly innocent; one witness after another testified that they saw no trace of blood on the clothing she was wearing after the murders. If she did change her dress, she was almost certainly guilty and was trying to dispose of a blood-stained garment.



George D. Robinson c.1892

Chief Counsel for Miss Lizzie Borden
Governor of the Commonwealth of Massachusetts (1883 - 1886)

Photograph courtesy of the Fall River Historical Society

Only one person, Bridget Sullivan, was in a position to answer that question. She alone saw Lizzie before and after the murders. Early on, it seemed that she had given her answer; Bridget was quoted as saying that Lizzie did not change her dress⁽¹⁰⁾. That might seem to settle the matter, but of course it doesn't; there is never a "final solution" to the Borden mystery. On cross-examination at the Preliminary Hearing Melvin Adams asked Bridget whether Lizzie, when she gave the alarm of her father's murder, was wearing the same dress she had on earlier. Bridget replied, "I could not tell you", apparently contradicting what she said earlier. We are left wondering what, if anything, Bridget Sullivan had to say on this matter at the inquest.

(Continued on Page 22)

WAS LIZZIE BORDEN A SHOPLIFTER?

By Denise Noe

(Editor's note: It has been a pleasure to watch Ms. Noe's writing development these past few years. While defining a positive writing style, she has grown intellectually as well. Her latest offering takes a giant step in that direction with a well thought-out presentation of the facts, as known. She has lined up the facts and drawn logical conclusions. Well done!)

Lizzie Borden is widely reputed to have been a compulsive shoplifter. That much of the public accepts her supposed kleptomania as fact is extremely ironic since it is supported by far less evidence than that by which she was acquitted of murder and, indeed, flies in the face of logic.

In many accounts, including the TV movie, *The Legend of Lizzie Borden*, starring Elizabeth Montgomery, Lizzie is depicted stealing from stores and being allowed to go unpunished because her father would foot the bills that were sent to him. That Andrew Borden would pay without complaint for his daughter's thievery contradicts his (undeserved) reputation as a tightwad. But it also goes against the grain in another way: the Borden's lived in a pre-Freudian, non-psychologically-oriented time of moral propriety and, thus, it doesn't make sense that Andrew Borden would have indulged a family kleptomaniac. Moreover, the defense in the Borden murder case made much of Lizzie's good reputation. If she had been a known thief, wouldn't the prosecution have summoned shopkeepers to rebut this by testifying to her criminality?

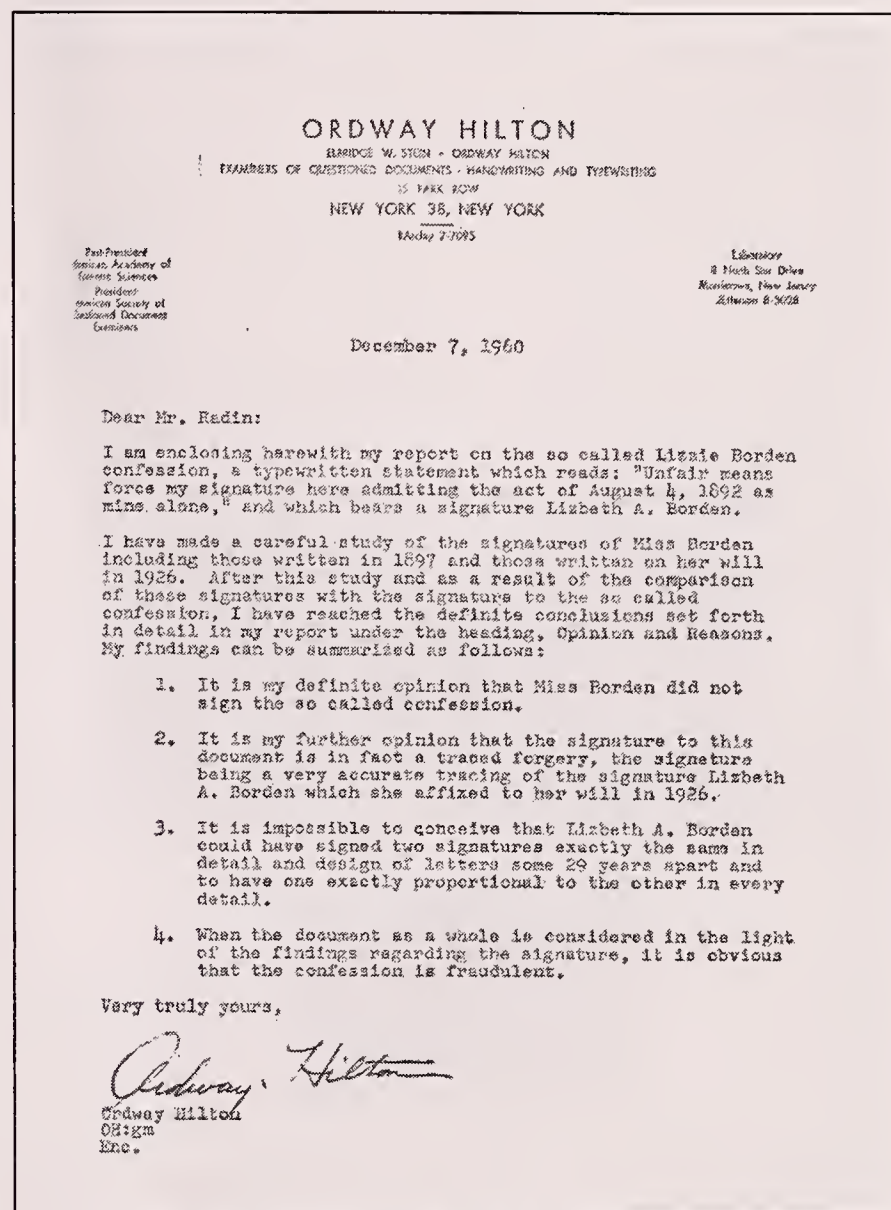
They were not -- and this is the most decisive point refuting the contention that Lizzie Borden was a known, and chronic, shoplifter.

The legend of Lizzie-the-thief rests upon two pieces of evidence. One is rather tangentially connected with her: Andrew Borden reported a ransacking of his desk to the police and later asked them to forget it. Many have convicted Lizzie of this crime (assuming a crime actually occurred) though she was never a suspect.

The other event is the Tilden-Thurber incident. Lizbeth apparently took two paintings from this art gallery without paying for them. This is puzzling since she was, due to her inheritance, a wealthy woman and could easily afford them. An article about the missing paintings and the warrant for her arrest appeared in *The Providence Daily Journal* entitled *Lizzie Borden Again*. This publicity undoubtedly served to further damn the already ostracized Borden in the eyes of her neighbors.

However, the warrant was never actually served. Why? There is a sensational story which claims that Lizbeth got out of a shoplifting arrest by "confessing" to the Borden murders. According to this tale, recounted at length in Frank Spiering's *Lizzie*, Henry Tilden was convinced she had murdered her step-mother and father and he was determined to make her admit same by threatening to send her to jail on a shoplifting charge. Spiering's book recounts a very dramatic scene with Lizzie finally typing out and signing a "confession" which reads "Unfair means force my signature here admitting the act of August 4, 1892 as mine alone."

In his notes, Spiering half-admits that the scene is fictional since Edward D. Radin, in *Lizzie Borden, The Untold Story*, proved that the only extant copy of the "confession" -- and, as far



LETTER FROM ORDWAY HILTON TO EDWARD D. RADIN (Attests that the signature of Miss Borden is a forgery)

Mr. Hilton was President of the American Society of Questioned Document Examiners
He was also Past-President of the American Academy of Forensic Sciences

Edward D. Radin was the author of *Lizzie Borden the Untold Story*
Published by Simon and Schuster, New York, 1961

For Radin's entire discussion about the fraudulent confession:
See pages 255 to 264 in *Lizzie Borden the Untold Story*

as is really known, the only copy of it -- period -- is a forgery.

So what did Lizbeth do to prevent a second arrest? We do not know. It seems probable that she met with store owners and reimbursed them fully. Perhaps she agreed to avoid Tilden-Thurber in the future. However, the only thing we know for sure is that the store was satisfied with whatever arrangement they privately made with her.

Was Lizzie Borden a thief? There is not one scintilla of hard evidence implicating her in the ransacking of her father's desk. In the Tilden-Thurber incident, it is at least conceivable that a distracted Lizbeth Borden (who must have had a lot on her mind in that period of ostracism) simply forgot to pay for the paintings. It is also possible that, acting on an uncharacteristic impulse, she stole them.

But Lizzie (or Lizbeth) Borden was not a habitual thief and it is time this myth was laid to rest.

HANDCUFFS IN LIZZIE'S TIME

By Patterson Smith

(Editor's note: As explained in the Editor's column, Patterson is a rare-book dealer who is also exceedingly interested in antique handcuffs. While both Mr. Smith and myself deem it most unlikely that such devices were ever used on Miss Borden, they are, after all, a part of the age that captures our fancy.)

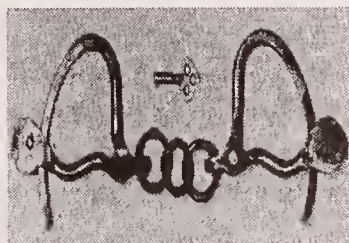
Following are four common American handcuffs in use during Lizzie Borden's time (there were, of course, many others).

Here they are in chronological order:

1. Rankin. An American patent dating from the Civil War. Like most early models, it could not adapt to the size of the prisoner's wrist.



2. Adams. The first American patent (1862) that could adjust to the prisoner's wrist.



3. Tower Single-Lock. The earliest model (patented 1874) produced by Tower & Lyons, a leading American handcuff manufacturer. Like the Adams, its "single-lock" design did not provide for fixing the bow in place once applied, leaving it vulnerable to opening with a shim.



4. Tower Double-Lock. Incorporated a double-locking feature patented in 1879, whereby the bow could be locked firmly in place after application to the prisoner's wrist, forestalling shimmying. Extremely secure, it enjoyed wide use through the 1920s.



CAPTURING THE SOUL OF LIZZIE BORDEN

By Jane Rimer

(Editor's note: Like the old refrain, "And she keeps coming back like a song," Miss Rimer continues to delight. While Jane has deepened her content, she has not lost touch with her haunting words)

As art expresses what words cannot through paintings by the masters, so does music touch the soul through its inexplicable beauty and experience. Art and music permeate the brain and may be used for whatever is the situation at hand.

In the January 1999 *LBQ*, Dr. Gabriela Adler identifies the made-for-TV film *The Legend of Lizzie Borden* as "the most thorough treatment of the Borden case." She effectively highlights many of the film's richly-created atmospheric details and thereby explains how Screenwriter and Associate Producer William Bast skillfully and entertainingly blend fact and speculation in very heartfelt and heady ways.

To that end, I have always been bothered by the absence of John Vinnicum Morse in the movie. After all, his (perhaps) timely arrival on Second Street has been the subject of as much speculation as has Emma's (perhaps) timely departure from the house. And so the legend continues.

But it is the music of the film, composed by Billy Goldenberg, that was not mentioned and it must be. Although the music was created for the film and does not, of course, have a part in the legend itself, the music speaks of the soul of Lizzie and seems to add yet another dimension to the story.



Elizabeth Montgomery as Lizzie Borden

"The Legend of Lizzie Borden"

Photograph courtesy of Victor Mascaro

<http://members.aol.com/LizMontFan/LizMontPage.html>

The melody is hauntingly appropriate. It is forceful, strange, definite and tentative; it virtually fulfills any and every need of the film's sequences. The music takes the viewer through the Borden murder case, and teams up with the very being of Elizabeth Montgomery's seamless performance; it rounds out the masterpiece. The music must be heard to be understood, realized and appreciated by its very definition; I simply hope to introduce its brilliance here.

At the end of the movie, after the trial, we observe the townspeople unaccepting of the verdict. The music now ebbs. When Emma asks her sister, for the last time, whether or not she killed Father, the music hesitates even further. Lizzie Does Not Answer Emma's question and now there is dead silence. These are dynamic, direct and devastating doings. As is one's soul.

EDMUND LESTER PEARSON REVISITED (AGAIN)

By Roger Lane

(Editor's note: Mr. Lane is the Benjamin R. Collins Professor of Social Studies at nearby Haverford College. He is also an LBQ subscriber. In addition, he is an author and recognized authority on the written murder genre, following in the footsteps of Edmund Lester Pearson. Two years ago Ohio State University Press published his "Murder in America," reviewed by Ms. Lisa Zawadzki in the January 1998 LBQ. He has also written "Roots of Violence in Black Philadelphia," "William Dorsey's Philadelphia and Ours" and "Violent Death in the City: Suicide, Accident and Murder in Nineteenth-Century Philadelphia," currently enjoying its second printing. Due to his efforts, Ohio State is reprinting Pearson's "Studies in Murder" with Mr. Lane writing the Introduction. He has allowed us to print his introduction in advance of the book's release. It should be available this month from OSUP at (800) 437-4439. (328 pp. \$17.95 paper 0-8142-5022-X PEASTX, \$34.95 cloth 0-8142-0819-3 PEASTU)

Edmund Lester Pearson's *Studies in Murder* was originally published in 1924, during the Golden Era of American Letters. A certified classic, it was first republished in a Modern Library edition just fourteen years later. Readers loved it then; so did I when I encountered it some time later as an early teenager, and for reasons that still hold. The five stories so compellingly told here are all examples of "True Crime," one of the oldest, and certainly the most popular, of our literary genres. The first of them, on "The Borden Case," a subject to which Pearson returned repeatedly throughout his career, is the classic account of America's classic murder mystery, a version that generations of writers have had to wrestle with ever since. It is clear from the opening pages that the author has great gifts, including a sense of history, or context, and a natural storyteller's eye for the telling detail. He is also opinionated, elitist, given to odd digressions and sometimes obscure literary and other references. But these characteristics are on balance more endearing than annoying, and in any case are all entwined with the lively, urbane, and ironic style of writing that is Edmund Pearson's hallmark, one that anticipated Truman Capote and Norman Mailer in bringing a touch of class to a form that needed it.

Accounts of murder and murderers date back in this country to the first century of British settlement. It was customary, in the 17th Century, to condemn killers not only to death but to listen, during their final moments, to "execution sermons" delivered on the gallows. Puritan ministers seized these occasions as prime opportunities to save souls; drawing on the private confessions of the condemned, they sketched not only the crime that had led to the platform but the biography that had led to the crime, denouncing the corrupting influence of the contemporary equivalents of Sex, Drugs and Rock n' Roll for the benefit not only of those about to hang but also of the throngs assembled to see them off. For those unfortunate enough to have missed the whole drama in person, the sermons were then published as pamphlets.

But if these printed accounts were intended to educate and to warn, they also had other and less uplifting effects on at least some of the young folks and servants who read them, and perhaps indeed their elders and betters. Crime fascinates as well as repels; among criminals the line between confession and boasting was a thin one, often crossed as the 18th Century progressed. And not

back in print
Studies in Murder
Edmund Lester Pearson
Introduction by Roger Lane

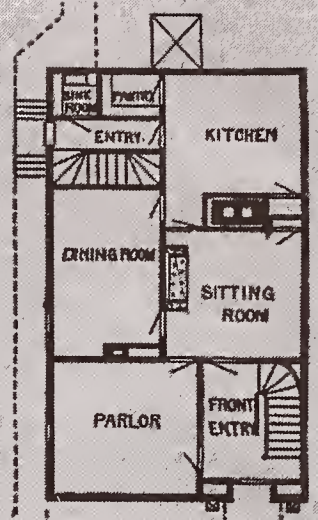
Edmund Lester Pearson (1880-1937) was a popular New York journalist and writer. In the 1920s and 1930s he was considered one of the country's best trial and crime reporters. Between 1924, the year *Studies in Murder* was first printed, and 1936 he published six books about murder cases. He was certainly one of America's best true-crime writers.

The Lizzie Borden case (August 1892) was to Pearson "without parallel in the criminal history of America." It takes center stage in *Studies in Murder*, and Pearson's version is still considered the classic account of the Borden murders. The three other cases Pearson retells are "The Twenty-Third Street Murder" of New York financier Benjamin Nathan (July 1870); "Mate Bram," about the double murder of a ship captain and his wife; and "The Hunting Knife" murder of Miss Mabel Page in 1904.

Pearson carefully researched these cases and interviewed people connected with each. His accounts are admirably detailed, careful, and clear. In all four cases, the determination of guilt rested on circumstantial evidence, which left unanswered questions still capable of intriguing the contemporary reader. Roger Lane's lively introduction provides information about Pearson and his times.

Roger Lane is Benjamin R. Collins Professor of Social Studies at Haverford College and the author of *Violent Death in the City: Suicide, Accident and Murder in Nineteenth-Century Philadelphia* (second edition, Ohio State University Press 1999) and *Murder in America: A History* (Ohio State University Press 1997).

From Foster's "The Fall River Tragedy"
Ground Plan of the Borden House
Mr. Borden was killed on the couch in sitting room



April 1999
328 pp. 5 1/2 x 8 1/2 5 halftones, 5 line drawings
\$17.95 paper 0-8142-5022-X PEASTX
\$34.95 cloth 0-8142-0819-3 PEASTU

only convicted felons but publishers increasingly rebelled against the roles originally assigned them by earnest clergymen. It was discovered very early that sex and violence sold. As the 18th Century gave way to the 19th, lithographs replaced woodcuts, in the pamphlets that invariably followed - indeed anticipated - major executions, and ample bosoms joined dripping axes and mournful tombstones. Pious messages, too, gave way to lurid descriptions, as the words of the condemned crowded out the Word of God. And one inevitable result of listening to these voices on the verge of the gallows was that "True Crime" stories came sometimes to subvert rather than uphold the existing order, insisting that their subjects, especially if young, female, good looking or well-educated, had been wrongly or even corruptly convicted. Virtually every murder involving middle-class principals, a hint of romance, or more than the usual amount of bloodshed was both "horrid" and "terrible" enough to inspire at least one illustrated pamphlet, perhaps a short book. But whether the innocent face depicted on the cover belonged to the victims or the accused, the account was always maudlin, extravagant, and breathless.

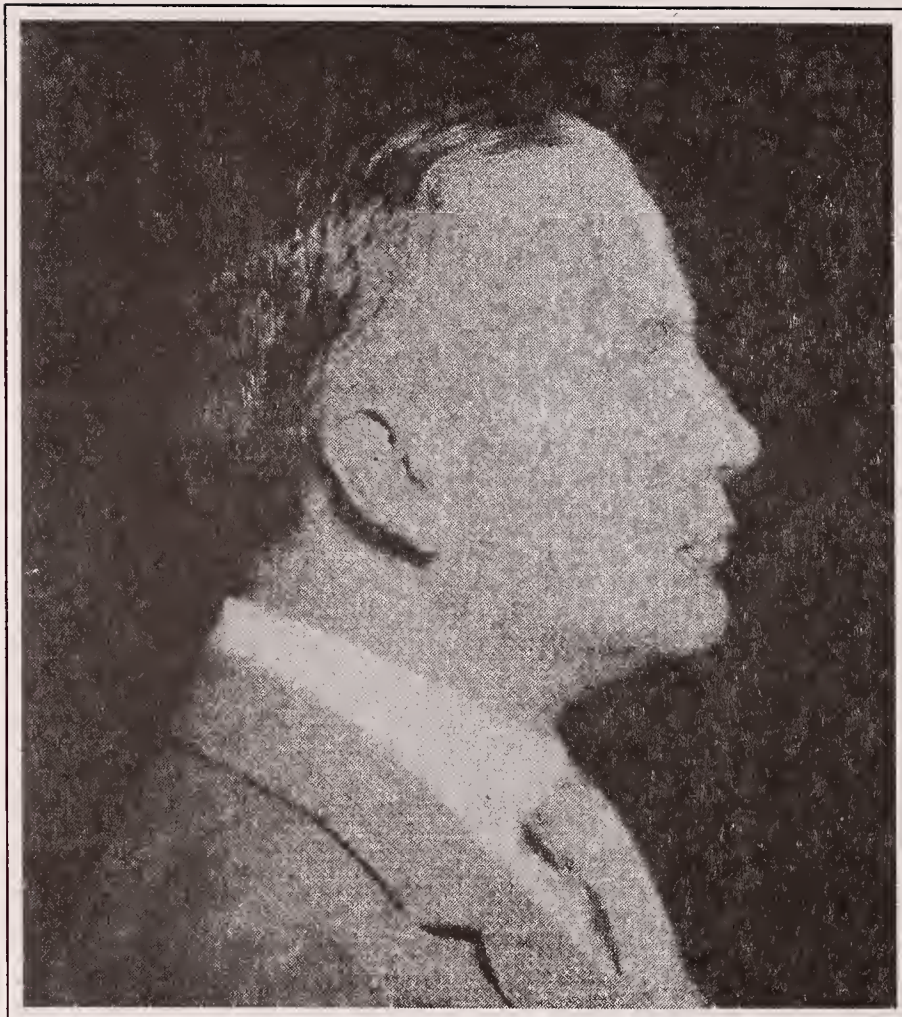
None of these last three adjectives could be applied to the work of Edmund Lester Pearson. Born in 1880, in Newburyport, Massachusetts, Pearson graduated from Harvard at the age of eighteen, and embarked upon a career as a professional librarian. But he soon discovered that his real passion was for writing; at first a humorous, bookish column for the Boston Transcript, required reading for the Codfish Aristocracy of the era, later books and articles on a variety of subjects, from *The Believing Years*, an affectionate memoir of growing up along the Atlantic Coast (1911) to a boy's biography of Teddy Roosevelt, (1920). A move to New York, in 1914, as Editor of Publications for the New York Public Library, placed him literally in the middle of the big city's literary life, a position from which he was able to contribute to such smart new publications as *The New Yorker* and

Vanity Fair. But it was the closing chapter of one of his several works on books and book collecting, *Books in Black or Red*, published in 1923, which signaled a new direction for his career.

Chapter XII, *With Acknowledgements to Thomas De Quincey*, was a rumination on that 19th Century author's famous essay entitled *Murder Considered as One of the Fine Arts*. And one apparent result of Pearson's survey of the field was his discovery that while a few Americans, notably Poe and Twain, had done estimable works of fiction, none of his countrymen had treated The Real Thing with the kind of distinction shown by several Scots and Englishmen. There was a niche here, he surely concluded; *Studies in Murder* filled it with panache the next year. The success of this turn to crime was great enough to allow Pearson, then at the height of his powers, to quit the library and write full time. And while he continued to publish on a variety of other subjects, from *Queer Books* (1928) to *Dime Novels* (1929), his more important projects were *Murder at Smutty Nose* released in 1927, *Five Murders, and a Final Note on the Borden Case* in 1928 and *More Studies in Murder* in 1936. *The Trial of Lizzie Borden*, finally, appeared in 1937, the year of his relatively untimely death, and solidified the reputation for which he was best known then and remembered now, as the American expert on famous homicides.¹

But even without the bio-and-biblio-graphic guide just above, Pearson's writing is so idiosyncratically personal that a reader should be able to sketch his portrait from clues in the work itself. *Studies in Murder* alone shows us a rather conservative gentleman of middle years, a book lover of wide tastes, eager to share his own quirky interest in a variety of matters such as the controversy surrounding the proper swearing in of Jewish witnesses in the New York of 1870. The nostalgia for old New England is here, to balance the author's proud familiarity with contemporary Manhattan. So is his admiration for the bully values of Teddy Roosevelt, his staunch support for the death penalty, his contempt for the "childish minds" of those who read the Hearst papers and the "sob sisters" who pandered to them. And here too, finally and not least, is his pointed sympathy, in the story of *Mate Bram*, for a motley crew of common sailors who, as poor men unable to raise bail, were under federal law condemned to months in a cold jail as material witnesses to a deadly crime at sea.

Few other readers will share my own early memories of *Studies in Murder*, the first of Pearson's true crime books (and the only one, unfortunately, in my mother's library). But as I look back on the experience of reading and rereading it, *The Borden Case*, in particular, had a real impact on my later career as a social historian. Like all of his stories, this one was chosen from out of the past, in this case from a time already receding in Pearson's day and even more remote from mine. And one of the *leitmotifs* of his account is the "ghastly" morning meal shared by the several members of that doomed Fall River household -- several of whose members had suffered or would suffer from nausea. To begin a steamy day in early August there was mutton, left over from some days before, (in an era long before electric refrigeration was available), together with mutton soup, johnny cakes, coffee and cookies. My own reaction, as a young and temporally parochial member of the mid-century American middle class, was first astonishment at the lack of fruit juice and cereal, followed by the dawning recognition that things were simply different back then -- not only, and of course, in terms of the political dates in which we were all then drilled but in the



Edmund Lester Pearson (1880-1937)

Reproduced from *Masterpieces of Murder* by Gerald Gross
Published 1963

Bonanza Books, a Division of Crown Publishers, Inc.
New York City, New York

By Arrangement with Little, Brown & Company

homeliest of everyday matters. (Pearson himself had a rather different take on the same menu, part of his distaste for every aspect of life among the penurious Late Victorian Bordens.) All students of the crime have had to comment on the mildly puzzling behavior of the house guest, Lizzie's Uncle John Vinnicum Morse, who, upon returning to Second Street from morning errands, stopped (innocently?) to sample some fruit from the back yard, somehow oblivious to the crowds already gathering around a house known to contain the bloody bodies of two victims of an axe murderer. Pearson notes dryly that "Perhaps Mr. Morse, as he thought of dinner, foresaw a recurrence of the mutton soup and was fortifying himself against the blow, but in any event we should not begrudge him his pears, nor the two or three peaceful minutes he spent with them, before he went into the house."

But if as a contemporary of Lytton Strachey, Pearson shared the then-common reaction against the Victorianism of his own youth, he remained always a moralist. There are many references, throughout his work, to "the admirable De Quincey," and to mystery fiction, a genre far more highly developed, in his day, than "True Crime." But despite his own acute sense of craftsmanship and style, and his ability to treat the most solemn of matters with ironic humor, his interest in murder was by no means purely aesthetic, and certainly not detached. There is no doubt, ever, of his own strict sense of justice. The five stories here all have quite different endings. One remains, to Pearson, as much a mystery as it was to the authorities who investigated it, while in another a miscarriage of justice was narrowly avoided.

(Continued on Page 22)

The Edmund Lester Pearson/Frank Warren Knowlton Correspondence

Part V

Printed courtesy of the *Fall River Historical Society*

Letter Number 51:

March 11, 1924.

Hon. Frederick H. Chase,
6 Beacon Street,
Boston, Mass.

Dear Judge Chase:

Thank you for your letter of March 10 giving me the result of your experience in the matter I asked you about.

I think there was more to the Borden inquest than appears on the surface of this correspondence but I am afraid after this lapse of time it will be difficult to determine just what influenced the proceedings.

However, I am grateful to you for your help in making the situation clear to my New York author friend.

Yours very truly,

FWK:ED

Letter Number 52:

March 11, 1924.

Edmund L. Pearson., Esq.
476 Fifth Avenue
New York City.

My dear Pearson:

I send you herewith three more letters that I have received from ex-prosecutors about the Borden case.

Robert O. Harris, the present U. S. District Attorney, was for a number of years the District Attorney of the Southeastern District of Massachusetts. The longhand letter is from George A. Sanderson, now a Judge of our Superior Court, who was for a number of years Assistant District Attorney of Middlesex County. Frederick H. Chase was for many years an Assistant District Attorney of Suffolk County and later a Judge of our Superior Court. He is now one of our leading practitioners.

I don't know that these letters give you much help, although you will notice in Judge Sanderson's letter that my father's judgment about the admissibility of testimony at preliminary hearings was vindicated by our Court. The case he refers to is the one of Professor Eastman of Harvard, which you will recall and which you and I have spoken of.

Yours very truly,

FWK:ED

Letter Number 53:

Address reply to
85 Devonshire St.,
Rooms 904-906

DEPARTMENT OF JUSTICE
United States Attorney's Office
District of Massachusetts
Federal Building

Boston, March 7. 1924

Frank W. Knowlton, Esq.,
Attorney at Law,
30 State Street, Boston.

Dear Mr. Knowlton:

Yours of the 4th in regard to "Studies in Murder" is at hand.

The Borden case is so far back that I have myself forgotten some of the proceedings. The hearing before Judge Blaisdell at the inquest was not so unusual in length as to be remarkable or extraordinary. The case was a difficult one and the inquest was necessarily one of some length. I should say it was not at all unprecedented, for while I was the State District Attorney in the Southeastern District I had several cases that were at least equal in length to this one.

I think I should answer this question by saying, as I have above, "not unusual to the extent of being remarkable and not unprecedented."

Yours very truly,
/s/ Robert O. Harris.

Letter Number 54:

HAMPTON COURT
Brookline, Mass.

My dear Mr. Knowlton.

In answer to your question I should say that inquests in this Commonwealth are the usual procedure in cases of death under suspicious circumstances. I do not know that I can recall another that lasted as long as six days but it would not surprise me if others could be found that were of that length. I have known hearings of this kind to start and then be continued from time to time for the purpose of discovering and presenting evidence that may not be

obtainable at first or for the purpose of enabling the officers to make further investigations and present further evidence, that may aid the court and prosecuting officers in relieving from suspicion those who may have been unjustly suspected or in fixing the guilt upon those who are responsible for the crime.

I remember that your father said after he had argued in the Eastman case for the admission of Eastman's statement before the Grand Jury and quoting from his argument in the Borden case that he was going to keep on offering this kind of evidence until some judge would have the courage to admit it. Such statements made before the Grand Jury have since been held to be admissible.

I believe that it is good practice in a case surrounded with mystery to continue the inquest hearings so long as the inquiry is likely to throw light on the case.

Very truly yours,

/s/ George A. Sanderson

March 8, 1924.

Letter Number 55:

STEWART & CHASE
6 Beacon St.,
Boston

March
tenth
1 9 2 4

Frank W. Knowlton, Esq.,
30 State Street,
Boston, Massachusetts

Dear Mr. Knowlton:-

I am sorry that I have not had a chance to answer your letter of March 4th before this, but am glad now to send you what little information I have upon the subject.

According to my observation and information, inquests are generally of rather brief duration. While the hearings are not exactly perfunctory in character, yet the absence of examining counsel and the ex parte nature of the hearing is rather conducive to brevity. In my own personal experience I can recall but one inquest which was lengthy, or where the District Attorney appeared and took part in the examination. I refer to the so-called "Subway Explosion" case where, as perhaps you will recall, a number of people were killed or injured by an explosion during the construction of the subway at the corner of Tremont and Boylston Streets. An

inquest was held by Judge Ely of the Municipal Court and Judge McLaughlin, who was then an Assistant District Attorney, conducted the examination of witnesses. This hearing covered a number of weeks, as I recall it.

The "Lizzie Borden" case was unusual in that the person who was suspected of causing the deaths, and who afterwards was charged by indictment with murder, testified before the examining magistrate. I do not now recall whether she was summoned as a witness or whether she appeared voluntarily. I am informed that oftentimes a person upon whom suspicion rests makes a request for permission to appear and testify at the inquest. I understand that this request is generally denied and that the magistrate holding the inquest endeavors to confine the inquiry to an examination of witnesses who are not suspected of wrong in the matter.

I feel that I would have to answer your friend's question just as you did, to the effect that while a hearing such as was held in the Borden case was unusual, it was not unprecedented.

Very truly yours,

Frederic H. Chase.

Letter Number 56:

JOHN C. HAMMOND

THOMAS J. HAMMOND

HAMMOND & HAMMOND
ATTORNEYS AT LAW
NORTHAMPTON, MASS.

March 13, 1924.

Frank W. Knowlton, Esq.,
Attorney at Law,
30 State St. Boston, Mass.

Dear Knowlton,- Your letter of March 4th has gone too long unanswered, probably because I did not know of anything that would be of assistance. At any rate it has escaped my mind for a few days.

I have not had my attention called to any inquest of unusual length. I do not recollect in the many times I met your father hearing him say anything about it. It does not seem that six days was an extreme length for an inquest in a difficult capital case. This does not help you any I am sorry to say.

With personal regards, I am

Very truly yours,

/s/ J.C. Hammond

Letter Number 57:

476 Fifth Avenue
New York
March 13, 1924

Dear Knowlton, -

It was good of you to make these further inquiries, and I believe that I am perfectly safe in leaving my cautious statement as I first wrote it. As I remember (I haven't the manuscript here at my office) it was to the effect that few preliminary trials in Massachusetts could have been longer.

I have been emboldened to write to Mr. Herbert Parker to ask him if he has any newspaper clippings about the Tucker case - and the agitation after the trial - and if he has, and will lend them, I think I shall add a short essay on that case. I have always been interested in it, and the record of the trial is of course easily available. In fact, I own the first volume of it, and can easily get the other.

Miss Lizzie has gone to the publisher; she and one other will make up about half the book, as the Borden case has run to 30,000 words. My publisher did not seem to object at the length of it; he may do so, later. They are to begin composition on these, while I finish the other cases, - four or five shorter ones. So I shall be able to return your material soon, and to send back the record to the patient Mr Freeze. Before June 1, I hope to send you a copy of the book.

In the meantime I am sending you a copy of a book of mine, one which came out last year, has been out of print for a month or two, and has now appeared in a new edition, in a fearfully meretricious dress, for which I am partly to blame. (*Editor's note: The book given by Mr. Pearson to Mr. Knowlton was "Books in Black or Red."*) I hope you will find some things of interest in it; one of the chapters, the last, was written as a try-out for the murder book. It is sent as a souvenir of my gratitude to you for your help in the later one.

Sincerely yours
/s/ E.L. Pearson

Letter Number 58:

March 14, 1924.

My dear Pearson:

I am quite excited about your letter of March 13. I am looking forward not only to your "Studies in Murder" but to the book of

yours which you tell me is on its way to me. I shall be very glad indeed to have it.

In the meantime, although I assume it is now too late, I am sending you for what it is worth a clipping I found in my desk today which has been there for a great many years about the Borden case. It looks as if it appeared in the "Providence Journal". When, I do not know, but it could not have been long after the trial. If it is too late to be of any service or interest, just put it with the others.

Yours very gratefully,

FWK:ED
Enc.

Mr. Edward Pearson,
476 Fifth Avenue,
New York City.

Letter Number 59:

March 14, 1924.

Dear Mr, Hammond:

Thank you very much indeed for your letter of March 13 in answer to my inquiry about the "Lizzie Borden" case.

Yours very truly,

FWK:ED

Hon. John C. Hammond,
Northampton,
Mass.

Letter Number 60:

March 18, 1924.

My dear Pearson:

Your kind present arrived yesterday and I had a very pleasant half hour with it last evening, all the time that was permitted to me, and I look forward to several pleasant evenings.

At first the color of the cover was rather disturbing, particularly as it brought to mind the bright yellow book that I have had for several years, "Memoirs of Li Hung Chang", a book which I have enjoyed and which has been loaned perhaps more than any book in my library, but when I read the title of the first essay, I could see at once the happy significance of the color of the cover you have put on your book. The disclosure that that was a literary hoax came too recently to permit you to treat it.

By the way, as an authority on such matters, is Ossendowski's "Beasts, Men and

Gods" another such and like the eternal question of which came first, the hen or the egg, did Ossendowski's story suggest Locke's "The Tale of Triona" or did Locke's book suggest the Ossendowski tale?

---#2

March 18, 1924.

In your little note to me on the front page you have accurately hit upon the weakness which I have been endeavoring to conceal for years. Of course I ate Conan alive and still go back time and again to Gaboriau and his wonderful "M. Le Coq", but even one who has to cultivate a severe legal style of correspondence must be entitled to his secret weaknesses.

I have peeked ahead in the book and see much delight in store for me. Like yourself, I was not forbidden dime novels and consequently read few, but the illustrations are delightful. I can see that you refer to books like "Oliver Optic" books which I was supposed to read as a youth but never could get much thrill out of. The principal ideal of the young hero was to have some rich man come and say to his parents, "Put money in his pocket and let him know that his uncle put it there." Really, my greatest thrill came from the wonderful Castleton series of "Frank" books, - "Frank, the Young Naturalist", "Frank at Don Carlos Rancho" and others. I got such wonderful thrills from those that I inquired the other day at our library in Weston to see if boys still read them, and I was told by the hard hearted librarian that their style was considered a little low for proper reading by youths of today. When I see the "Motorcycle Boys In Europe and Elsewhere" series and others such as my boys have,

---#3

March 18, 1924.

I really wonder if they get as much from their books as I got from the wonderful Castleton Series. Perhaps you discuss all these matters later on. In any event, I know that I am going to have some very pleasant evenings and I am very grateful to you for your kindness in affording me them.

By the way, J.H. Wigmore's book "The Principles of Judicial Proof", paragraphs 369 and 370, at pages 734 and 735, has reference to a part of the argument in the Borden case.

Yours sincerely,

FWK:ED

Mr. Edmund L. Pearson,
476 Fifth Avenue,
New York City.

Letter Number 61:

The New York Public Library
Astor, Lenox and Tilden Foundations

476 Fifth Avenue

New York, March 19, 1924

Mr. Frank W. Knowlton
30 State Street
Boston, Mass.

Dear Knowlton:

Have you seen the new edition of "The Memoirs of Li Hung Chang", with the essay by Ralph Paine telling about Mannix and the circumstances under which the book was written? It is well worth reading and if you like, I will lend you my copy. As for "Beasts, Men and Gods", everybody seems to suspect that that and its recent successor are full of fake, but your suggestion that Locke's novel is similar is news to me as I have never read "The Tale of Triona". I believe by the way, that Mr. Macrae, President of the Company which publishes Ossendowski's books, trusts in him as a teller of truth. I am in perfect agreement with you about Oliver Optic. I have never read one of his books to the end, while I shared your admiration for Harry Castlemon. I can still recall my excitement when the stolen horses were carried into Don Carlos Rancho over the bridge of clouds. Librarians are unnecessarily snuffy about these books and as you suggest "The Motor Cycle Boys" and "The Submarine Boys" are no better, nor are they as good.

Thank you for the reference to Wigmore, which I shall look up immediately. Have you seen Algernon Blackwood's "Episodes before Thirty"? It contains one sentence about the Borden case and scores about five appalling blunders in that one sentence.

Sincerely yours,

/s/ Edmund L. Pearson

Letter Number 62:

April 5, 1924.

My dear Pearson:

I have been so busy that I have not had a chance to write you since I finished read-

ing "Books in Black and Red". I cannot tell you how much pleasure I had with it. It is a delightfully interesting, chatty little book and you have succeeded in whetting my appetite for the book you are to publish by the last essay, which, I think, I enjoyed as much as any of them.

Strangely enough, it was only about a month ago in reading of the life of Caleb Cushing that I ran across references to the eccentric Lord Timothy Dexter so that I was quite anxious to read the tale about him.

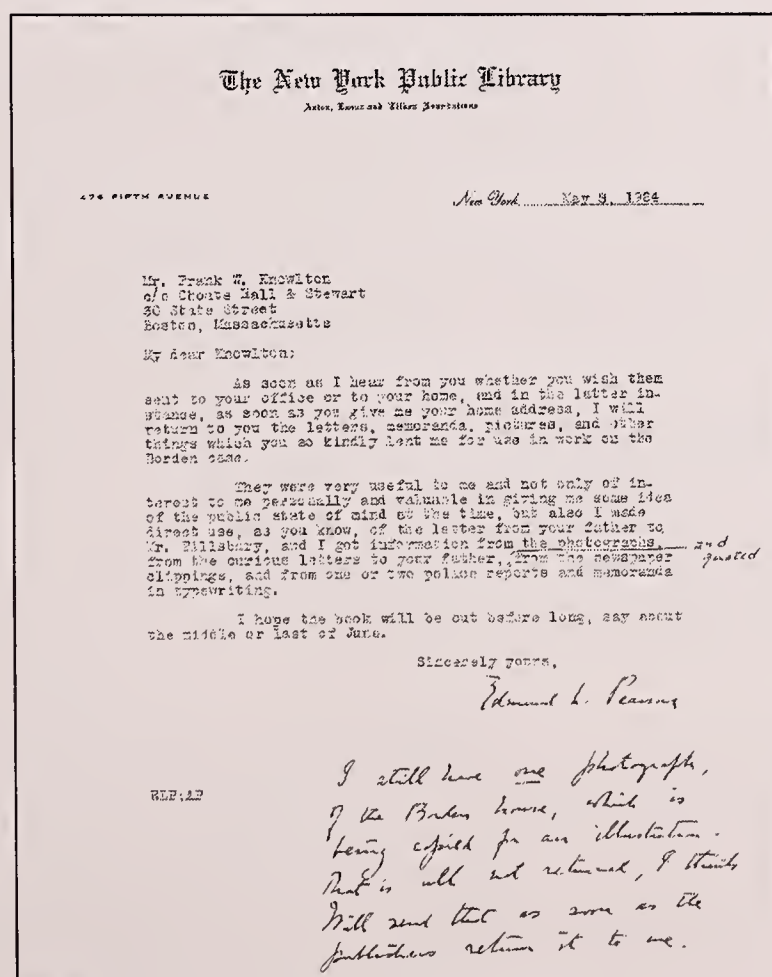
Thank you for offering to loan me your copy of the new edition of the "Memoirs of Li Hung Chang". At the time it was issued, the Boston Globe gave one Sunday the whole of Ralph Paine's essay which appears in the new edition, and I cut it out and pasted it into the front of my edition.

Yours sincerely,

Edmund L. Pearson,
476 Fifth Avenue,
New York City.

(Editor's note: It would appear there is a break in the correspondence at this point. Letters are missing between April 5 and May 9, 1924. The context of the following letter makes the case for Pearson requesting Borden data from Knowlton, including photographs, to be used in Pearson's forthcoming book "Studies in Murder." The material was received and used by Pearson, after which, he questioned Knowlton as to where he should return the material.)

Letter Number 63:



(A transcript for the text of the previous letter follows:)

Mr. Frank W. Knowlton
c/o Choate Hall & Stewart
30 State Street
Boston, Massachusetts

My dear Knowlton:

As soon as I hear from you whether you wish them sent to your office or to your home, and in the latter instance, as soon as you give me your home address, I will return to you the letters, memoranda, pictures, and other things which you so kindly lent me for use in work on the Borden case.

They were very useful to me and not only of interest to me personally and valuable in giving me some idea of the public state of mind at the time, but also I made direct use, as you know, of the letter from your father to Mr. Pillsbury, and I got information from the photographs from the curious letters to your father, and quoted from the newspaper clippings, and from one or two police reports and memoranda in typewriting.

I hope the book will be out before long, say about the middle or last of June.

Sincerely yours,

\s\ Edmund L. Pearson

ELP:AP

(A transcript of the written script for the previous letter follows:)

I still have one photograph of the Borden house, which is being copied for an illustration. That is all not returned, I think. Will send that as soon as the publishers return it to me.



(Here is that very same photograph! It is a picture of Second Street as it looked in 1924. Interesting ... the barn is still in existence and the print shop has already been added. The next issue will have letters following the release of "Studies in Murder" and the current reprint will also be available then.)

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Panoramic View of the Borden Plot

Oak Grove Cemetery
Fall River, Massachusetts
Photograph courtesy of Jeannine Bertolet

*The Shadows Have Fallen,
And They Wait for the Day ...*

- Kenneth M. Champlin -
Lizzie Borden Quarterly
Winter, 1995 - Page 15

NEW YORK CITY OPERA'S "LIZZIE BORDEN"

(Continued from Page 1)

The *Times* describes the subtlety and power of the characterizations. Lizzie is depicted as sullen, angry, and lonely. Margaret (Emma) is unstable and in danger, a prisoner at home. Andrew is powerfully attracted to his young (sic) and manipulative second wife, Abigail (Abby) who lived in a house heavy with the presence of Andrew's first wife. In the opera, despite her acquittal in real life, Lizzie is clearly the murderer.

of the house resulting in her unbalanced mind.

Margaret's elopement in Act Three precipitates the murder of Andrew and Abigail, the action taking place offstage. At the end children are heard chanting the familiar doggerel, "Lizzie Borden took an Ax, etc."

There is an epilogue, reports the *Times*, in which Lizzie appears to be a mirror image of her father, fixated on business with the world at arm's length. This is not entirely her choice. She is humiliated as her donation to the Church is returned because the parishioners would not accept it.

A telecast of the opera on the *Public Broadcasting System* (PBS) was screened on March 24th as part of the *Live From Lincoln Center* series. Martin Bookspan began his program notes by comparing the Borden axe-murders to the O.J. Simpson case, not unlike some *Lizzie Borden Quarterly* authors, I might add. The original 1965 performance is available on a two-disc CRI recording, (CRI CD 694).

Saturday Evening, March 6, 1999, 8:00-10:30

Lizzie Borden

Music by Jack Beeson
Libretto by Kenward Elmslie
Based on a scenario by Richard Plant

Conductor: George Manahan
Director: Rhoda Levine
Set Designer: John Conklin
Costume Designer: Constance Hoffman
Lighting Designer: Robert Wierzel
Sound Designer: Abe Jacob
SuperTitles: Kelley Rourke
Assistant Costume Designer: Angela Kahler

Cast
(in order of appearance)
Elizabeth Andrew Borden, the elder daughter: Phyllis Pancella
Rogerend Harrington: Dennis Petersen (debut)
Andrew Borden, the father: Stephen West
Margaret Borden, the younger daughter: Robin Blitch Wiper
Abigail Borden, the step-mother: Lauren Flanigan
Captain Jason MacFarlane: Dean Ely

Children's Chorus Director: Anthony Piccolo
Musical Preparation: Robert DeCeunynck, Lynn Baker
Assistant Directors: Mike Phillips, Beth Greenberg, Andrew Chown
Stage Managers: Karen Pedering, Rachel Stern, Anne DeChêne

Fall River, Massachusetts in the 1890s

There will be one intermission during the performance.

Lizzie Borden is a co-production with Glimmerglass Opera.

The opera is presented by arrangement with Disney & Hawkes, Inc., publisher and copyright owner.

New York City Opera is sponsored by Philip Morris Companies Inc.

Ongoing support of American repertory is generously provided by AT&T. Funding has also been provided by supporters of the Christopher Kenne Repertory Project. This production has been made possible by the Lila Acheson and DeWitt Wallace Fund for Lincoln Center.

A Chair for Conductors has been established by The Fan Fox and Leslie R. Samuels Foundation, Inc.

Killer crowd at 'Lizzie'

THE opening night of the City Opera's "Lizzie Borden" on Saturday was like a Knick game at the Garden, with patrons straining to see which celebrities were in the house. The most oohs and aahs came when Woody Allen and Soon-Yi took their seats.

Aside from the fact that Woody's ex Mia Farrow (Soon-Yi's adoptive mother) would probably like to do to him what Lizzie Borden did to her dad and his wife, the production was just so much fun that it gave City Opera one of its grandest nights.

"Lizzie Borden" composer Jack Beeson was there, remembering how the City Opera first presented his vision 35 years ago. Jack got to congratulate soprano Lauren Flanigan (who plays the axed stepmom), as did Mary and Mike Wallace, the Howard Safirs, Peter and Suzanne Maas and Carl and Matthew Modine at the after-party at the State Theater promenade.

Betty Comden and writing partner Adolph Green, with wife Phyllis Newman, were wildly applauding, along with Alexandra and Arthur Schlesinger Jr., Cy Coleman, Jay Presson and Lewis Allen, Polly Bergen, hot young crooner Tom Postillio, Wendy Goldberg, Kim Garfunkel, Brooke Hayward and Peter Duchin, Pat Kennedy-Lawford, Kenny Lane and the rest of the A list.



Phyllis Pancella

Elizabeth Andrew Borden
Lizzie Borden
Courtesy of Ms. Susan Woelzl
Publicist
New York City Opera



Lauren Flanigan

Abigail Borden, Step-mother
Lizzie Borden
Courtesy of Ms. Susan Woelzl
Publicist
New York City Opera

"Lizzie Borden" Stagebill

Courtesy of Ms. Susan Woelzl, Publicist
New York City Opera

From the New York Post

March 8, 1999
Courtesy of William Schley-Ulrich

The March 8th *New York Times* review is introduced with notes claiming that murder exerts a peculiar hold on the American imagination and that the fate of Lizzie Borden, the infamous ax murderess, will not fade into the pages of history books.

Its review of this performance states that Phyllis Pancella conveyed in the title role Lizzie's bitterness and anger, living a life in which her hopes had been crushed and terrified at her lack of options. The performance of Lauren Flanigan as Abigail revealed her insecurities and her desire to have full charge of the house. Robin Wiper painted Margaret as Lizzie's timid subordinate. Andrew is shown to be miserly, but not entirely mean-spirited, by tenor Stephen West.

To relieve the dullness (?) of the Lizzie saga, Mr. Beeson and company made Lizzie the eldest of two children, renamed sister Emma to Margaret, invented a love interest for Margaret and represented Abigail as a servant in the Borden house before the first wife died.

A brief synopsis on the Internet demonstrates how otherwise the opera differs from the facts as we know them:

Act One shows the family at home. Andrew is mean and disagreeable, refusing a Church donation and money to his daughters.

In Act Two a suitor asks for Margaret's hand, interrupting a family quarrel about Abigail's increasing ascendancy over Borden at his daughters' expense. Borden tries to turn Lizzie out



Brenda Lewis

The Creator of Lizzie Borden
Jack Beeson's Opera "Lizzie Borden"
First performed during the spring of 1965
Also at the New York City Opera
Vocal performance available on CD
Composers Recordings, Inc.
CRI CD 694
Courtesy of Ms. Susan Woelzl
Publicist
New York City Opera

Richard Plant, who wrote the scenario, died March 15, 1998. He was a teacher, writer, and scholar of the Holocaust. His obituary in the *New York Times* reads that in the 1960s Mr. Plant stumbled across papers about the Borden family while browsing the stacks at Butler Library at *Columbia University*. His resulting fascination with the Lizzie story and his enthusiasm for detective and murder cases eventually led to his writing the libretto for Mr. Beeson's opera. At the time of the work's world premiere, Mr. Plant explained his attraction to the lurid tale in an interview with *Saturday Review*, "I have a very un-Germanic and British enthusiasm for detective and murder stories. Lizzie Borden is a psychological study, very

O'Neill-like. Consider a family enclosed in a New England Prison of a house."

THE ROBINSON FILE; WHAT'S IN IT?

(Continued from Page 6)

Convinced of the importance of Bridget's inquest testimony, I asked the law firm of Robinson, et al, to leaf through the Robinson file to see if it was hiding there. Certainly the release of that testimony, perhaps to the *Fall River Historical Society*, would in no way violate client-attorney confidentiality. My letter was written in July, 1997; so far there has been no reply.



Bridget Sullivan

Borden family maid at the time of the murders, c. 1892
Photograph courtesy of the *Fall River Historical Society*

References:

- (1) *Lizzie Borden Quarterly*, July 1998, page 7 and January 1999, page 6
- (2) *Goodbye Lizzie Borden* by Judge Robert Sullivan, page 200
- (3) *LBQ*, January 1999, page 16
- (4) *LBQ*, January 1999, page 3
- (5) *The Knowlton Papers*, Fall River Historical Society, 1994; Michael Martins and Dennis A. Binette, Editors, pages 176, 195, 196
- (6) *New Bedford Evening Standard*, June 8, 1893, page 3; *Boston Globe*, June 9, 1893, page 2
- (7) *Fall River Daily Globe*, June 7, 1893, page 7
- (8) *Fall River Daily Herald*, August 18, 1892, page 4; *New Bedford Evening Standard*, August 18, 1892, page 2; *Providence Journal*, August 21, 1892, page 1
- (9) *Once a Week*, August 27, 1892, page 11
- (10) *Fall River Daily Herald*, August 5, 1892, page 11; *New York Herald*, August 6, 1892 (in the *Lizzie Borden Sourcebook*, compiled by David Kent and Robert Flynn, 1992, page 17)
- (11) *Preliminary Hearing*, page 86 (distributed by the *Fall River Historical Society*)

EDMUND LESTER PEARSON REVISITED

(Continued from Page 10)

In the remaining three, his own apparent judgments over those formally accused range from the fairly confident although not, perhaps, beyond a "reasonable doubt" to the absolutely certain. But whatever his own verdict he is always on the side of the victim or victims, fiercely indignant, even decades removed from an event, at those who found excuses for criminal behavior, or allowed sentiment to trump reason in weighing the critical questions of guilt or innocence.

He remained, too, a Victorian in his treatment of sex, and indeed of violence itself. We all recognize that a certain prurience about both underlies the appeal of much crime writing and reportage. And there is surely blood aplenty in *Studies in Murder*: an axe was the apparent weapon used in two of the five stories, involving in one case a pair of deaths, in another, three; two of the remaining victims were battered to death, a last one stabbed. But in one of his departures from earlier and less literate writers Pearson refuses to sensationalize; the crimes are inherently "horrid" and "terrible" enough without the hackneyed adjectives, and are described with no more than the detail necessary to set the scene, or provide the clues. In both *Mate Bram* and *The Hunting Knife*, too, the possibility of a sexual motive, or of criminal sexual behavior, occurs to a modern reader almost as readily as it did to the tabloids of the day. But Pearson hardly acknowledges either. His restraint is especially evident in the latter case, in which the victim, a woman caught alone in her father's house, was found partially clad in the bedroom. When the alleged killer was put on trial "Allusions were made to the possibility of a further motive, but no evidence was introduced charging the attempt or commission of any crime other than murder or robbery," and that in Pearson's account is the end of it. His appeal, to resort to a cliché that he himself would have abhorred, was to those who prefer the rapier to the bludgeon.

I am delighted, my old memories reinforced by a new exploration of this classic text, that contemporary readers are here given another chance to appreciate it. As an historian and teacher I might argue Edmund Pearson's choice of five great stories, and the elegant way in which he tells them, add up to a most entertaining way to experience the Victorian Age through its underside. But the simpler truth is that apart from any educational value the appeal of style, and fun, is timeless.

Reference:

- ¹ That is among most of us; librarians are different. The most recent of Pearson reprints appeared in 1976, when J.B. Durnell and N.D. Stevens affectionately edited some of his earliest work for the transcript as *The Librarian: Selections from the Column of That Name*.

(Editor's note: It might seem that Mr. Pearson continues to dominate authors writing about the Borden hatchet murders. In this issue we continue the Pearson/Knowlton correspondence and include Mr. Lanes's forward to a reprinting of the 1924 "Studies in Murder." As coincidence would have it, by the next "LBQ" issue, the correspondence will follow the first printing, and the new reprinting will have also been released! And so it goes)

FEATURING TWO-TIME TONY NOMINEE **ALISON FRASER** as LIZZIE

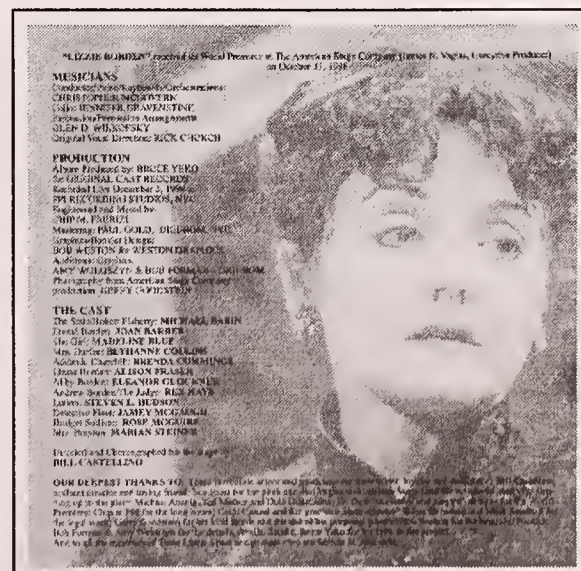
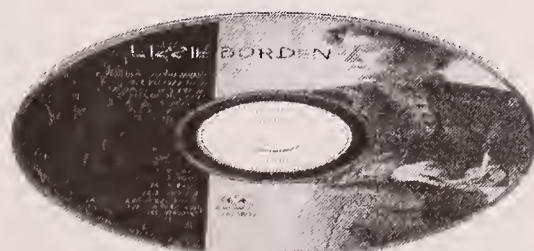
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-SUBURBAN NEWS



-THE SUN BULLETIN

Christopher McGovern, a "Lizzie Borden Quarterly" subscriber, composed the music and co-authored the book and lyrics with Amy Powers. (For all collectors, this would seem to be a must-have recording.)





***"Finally! The long, cold winter is past.
Spring has arrived and summer is just
around the corner! Oh, I do feel but this
summer of 1892 will be so exciting...."***

Have you ever had a premonition? That unexplainable feeling that something may happen... something inevitable? A sense, a feeling, that *somehow*, things are about to change forever... or is it just a feeling? What person or persons really *knew* what would happen that one fateful day in August that would change so many lives forever? Did they know that the date of August 4 would live on in infamy; that people in the next century would still be trying to solve the mysterious murders of Andrew and Abby Borden, still trying to decide if the perpetrator was Lizzie...or Emma...Uncle John.... Bridget... someone else, perhaps?

Come visit the scene of the crime. See, touch, experience the aura of that long-ago era. Explore the rooms....listen for echos of what really happened. Relax in Victorian splendor and ponder the possibilities. Sleep in the room where Lizzie dreamed in the twilights; the room occupied by Uncle John Morse on August 3, or the room Andrew and Abby spent their last night. Was it a peaceful sleep? Did they have a premonition? *Will you????*

**For information/reservations call 508-675-7333 ✶ E-mail Lizziebnb@lizzie-borden.com
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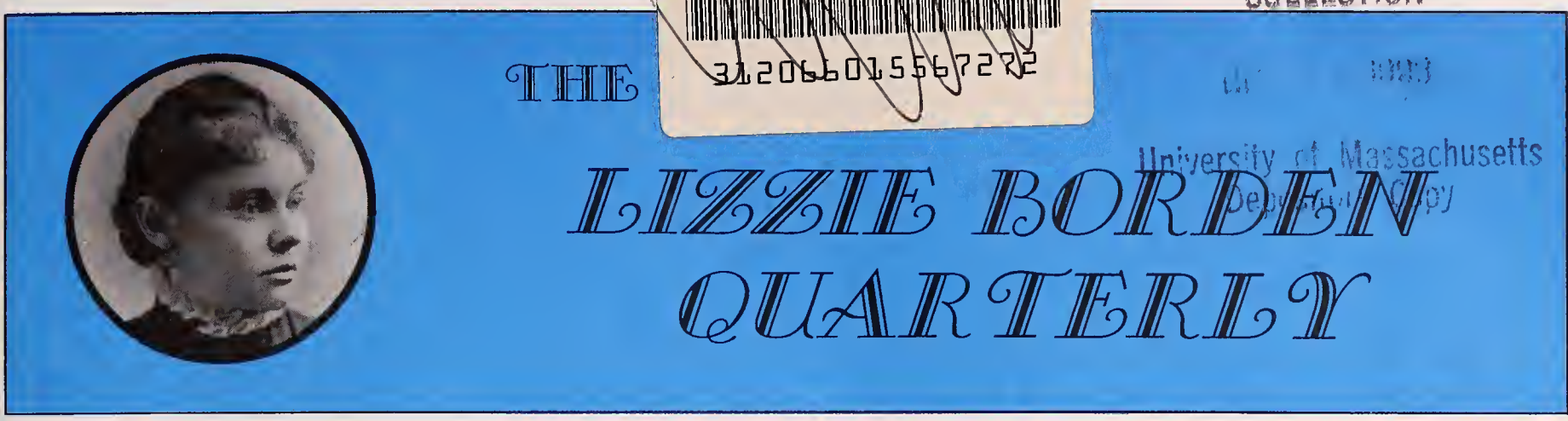
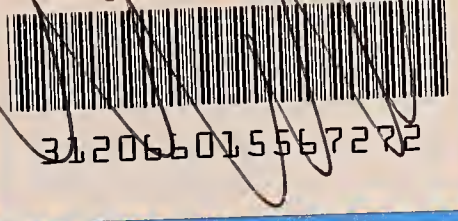
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Volume VI, Number 3 \$4.00 July, 1999

Lizzie Borden on Television ... Again and Again:

"HISTORY'S MYSTERIES"

By Maynard F. Bertolet and Dennis A. Binette



So far this year we have seen Jack Beeson's Opera *Lizzie Borden* revived and Christopher McGovern's new play *Lizzie Borden* brought to the stage and the score released on compact disc. If this were not enough, the respected cable-only *History Channel*® will feature a special *History's Whodunits* week that premieres with *The Strange Case of Lizzie Borden* on August 2, 1999 at 8 pm ET and 9 pm PT.

Last year the *History Channel*® featured the *In Search of History* series. This year, it will have a new name and new host. *History's Mysteries*, as the show will now be called, will continue to delve into the mystery, intrigue, drama, adventure and controversy behind history's best-kept secrets. Veteran journalist Arthur Kent has been named host of the new *History's Mysteries*. It will be telecast on Saturday evenings at 8 pm ET and 9 pm PT. Kent can also be seen as host of *History Undercover*, which airs Sunday evenings on the same network.

"HISTORY'S WHODUNIT'S" WEEK

History's Mysteries will begin the season featuring a special theme week of programming called *History's Whodunits* which will profile some of the most

famous crimes and crime solvers of the past. The first *History's Whodunits* will be a one-hour world premiere debut on Monday, August 2, 1999 entitled *The Strange Case of Lizzie Borden*.

Their press release reads as follows.

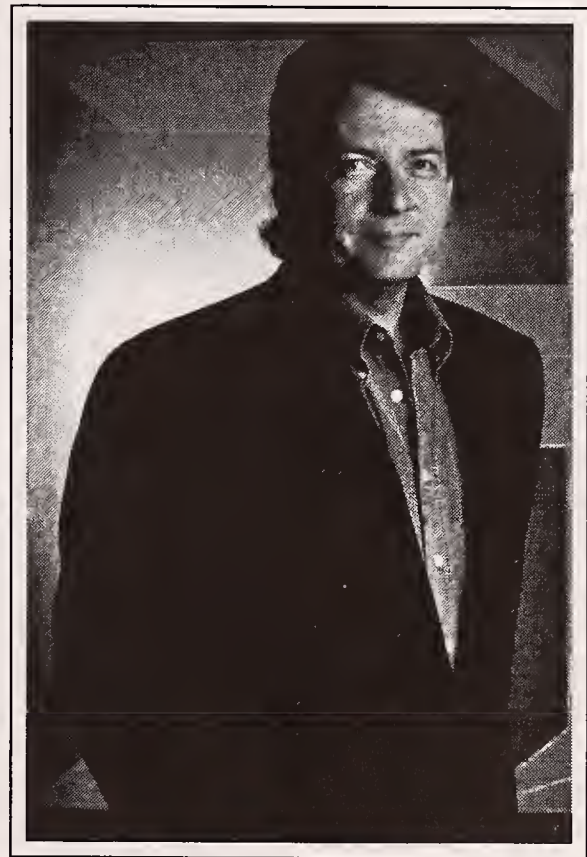
"*History's Mysteries* will explore the stories, events, legends and myths that have intrigued, aroused curiosity, provided wonder and incited debate throughout the ages. No time period is overlooked and no subject disregarded in the search for answers to the unknown, the enigmatic and the elusive stories that have mystified us ... since time began."

Here we come to the facts of the case as determined by the *History Channel's* research staff. Please keep in mind that the details reported here are from the *History Channel*® and do not necessarily represent those of the *Lizzie Borden Quarterly*.

*"Lizzie Borden took an ax
And gave her mother
forty whacks
When she saw what she
had done
She gave her father
forty-one!"*

"Most of us are familiar with this grisly little nursery rhyme. But who was Lizzie Borden? Did she really kill her parents ... Or is she a wrongfully accused innocent? And why do we find ourselves still fascinated by her tale today?

"The details of the case are



Arthur Kent

Host of the new *History's Mysteries*
Airs Mondays - Fridays at 8 pm ET

no mystery: on a muggy morning in August 1892, in the textile mill town of Fall River, Massachusetts, Andrew Borden -- a wealthy 69-year old businessman -- and his wife Abby were murdered with a hatchet or ax. The crime scene was grisly, the attacks were unimaginably vicious, and they sent the town and eventually the country into a vortex of accusations, rumors, lies and scores of unanswered questions. Who killed the Borden's?

(Continued on Page 21)

THE LIZZIE BORDEN QUARTERLY

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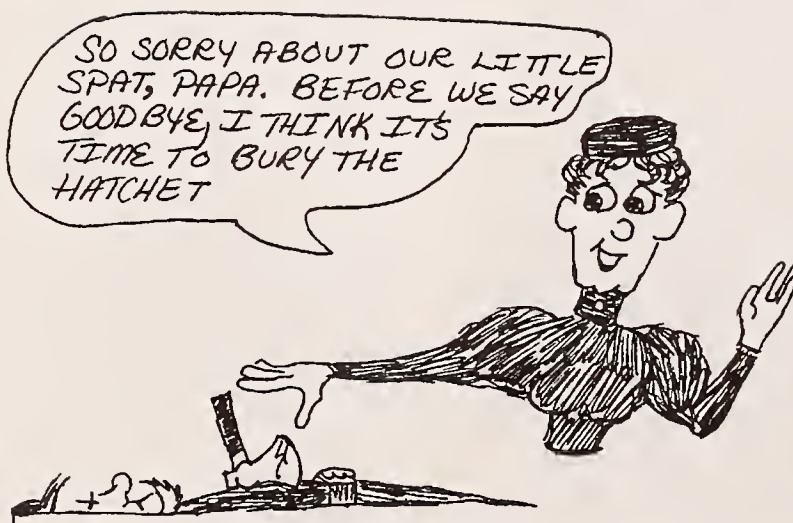
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PRINCESS MAPLECROFT



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THE LIZZIE BORDEN QUARTERLY

Volume VI, Number 3, July, 1999

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MISS LIZBETH BORDEN'S EDITOR SPEAKS

This month we have knowledge of two major Lizzie Borden television documentaries coming up on cable television. The *History Channel*© and *The Fall River Society* are co-producing the world premier at Fall River on July 11 in the church that Miss Borden attended. Please see this issue's headline article for the complete story.

Those who have provided their email addresses will already know about this event.

As we go to press, details of the presentation on the *Learning Channel*© are sketchy, at best. We have included all they can provide at this time on page 7. When additional details are released, an email broadcast will be issued to those subscribers who have provided their email addresses.

And now, this next piece of information opens the door to quality and excellence. The *Fall River Historical Society* commissioned artist Victoria Mathiesen to produce an 18" x 24" piece of art in watercolor and ink that is gentle in both content and hue. It's title is *Miss Lizzie Borden of Fall River, Massachusetts*.

The *Fall River Historical Society* has reproduced only 1000 lithograph copies from the original watercolor and ink. Each print is numbered and the edition is printed on the finest quality acid-free paper, protecting the lithograph from deterioration.

The first 100 are autographed by the artist. A certificate of authenticity is issued with each purchase. For complete details, please see the advertisement on page 24.

From time to time events do occur between issues which are worthy of publication, however, some cannot wait until the next issue. When this occurs, we send an e-mail broadcast to those subscribers who have shared their e-mail address with us. If you have an e-mail address and would like to be included on this distribution list, please forward it to Bertolet@msn.com.

Another bit of good news. As reported in the last issue, frequent contributor William L. Masterton has completed his book about the Borden case. Your editor has been given the opportunity to read the manuscript, and found it extremely compelling. Recently, a publisher expressed interest and we trust within the next year it will be available to all.

We know from experience there are many subscribers who are very knowledgeable and have much to offer. As a matter of fact, more than 90% of the articles are written by our readership. Perhaps you may have a piece in mind that would interest others? If so, send it in. You never know, it just might open another door in your life ...

Also, please don't forget your subscription status. The mailing label on the last page is your key. If you see **Remaining Issues: 0**, please renew your subscription as soon as possible. We save money by not mailing expiration notices. Your cooperation is requested. Renew your subscription today!

Maynard F. Bertolet
Editor

AN ANONYMOUS LETTER

(Editor's note: On page 3 of the January, 1998 "LBQ" we presented for the first time in print a photograph of John Vinnicum Morse. It was given to the "Fall River Historical Society" by an anonymous donor. The "FRHS" interceded with the donor and obtained permission for us to print it.

On page 8 of the January, 1999 "LBQ," author Paul Dennis Hoffman talked about Miss Lizbeth's middle name. Dr. Hoffman, myself, and many others have always assumed that the stone mason made a mistake while carving 'Andrews' instead of 'Andrew' on the Borden tombstone. Perhaps he did, however, our anonymous friend points out another possibility.)

Maui, Hawaii
January 28, 1999

Dr. Paul Dennis Hoffman's article on "Lizzie Borden's Middle Name" just published in the *Lizzie Borden Quarterly* January 1999 contains an interesting invitation in the last paragraph. It states that any reader would be welcome to contribute their explanation of the ANDREWS name for consideration. I accept this invitation.

Sarah Anthony (Morse) Borden was Lizzie Andrews Borden's maternal mother. Her father's name was Anthony Morse and his brother was George Morse who married Harriet ANDREWS. Could it be possible that Sarah honored her uncle and aunt by using the ANDREWS name for her daughter's middle name?

The daughter of George and Harriet (Andrews) Morse was named Minerva Chase Morse and she married Oliver E. Gifford. Andrew Borden, later murdered, and his first wife Sarah (Morse) Borden gave Oliver and Minerva Chase (Morse) Gifford a large brown leather-covered Bible as a wedding present. This bible was donated to the Fall River Historical Society where it can be observed on display today containing signatures. In keeping with traditions of the times, wouldn't this wedding present indicate strong family feelings, especially between Sarah and her Uncle George and Aunt Harriet (Andrews) Morse?

It might be of interest to a researcher to note a Minerva CHASE, daughter of Samuel and Eunice (Hathaway) Chase, married John S. HOLMES. Her sister Elizabeth Gardner Chase married Dr. Sewell Brigham. Anna C. Holmes of Marion was one of five friends of Lizzie's whom she visited. Could the "C" in Anna's middle name stand for Chase? Careful research shows most of the principle people in the Borden drama to be related.

Another item which might indicate some consideration of family ties and interests can be found on page 215 of the Knowlton Papers. The name Oliver E. Gifford located 24 names down from the top of the page listing jurors' names is crossed out indicating he was dropped from the list. This is the same Oliver E. Gifford who received the Bible from Andrew and Sarah Borden. The question is for what reason was Oliver dropped from the list? Was his knowledge and friendship with the Borden a consideration?

So glad you enjoyed the picture of John Vinnicum Morse. It reproduced very well in the *Quarterly*.

A very interested reader.

THE BIBLIOGRAPHIC BORDEN

by Lisa Zawadzki

Hello again, loyal readers! I just got back from a week's vacation in London. I had lots of fun, but there was one frustrating drawback. I went into many bookstores hoping to find a fresh crop of those nice British crime anthologies. No luck. Not one book. I guess I have to stay in America to find British books. Go figure. Anyway, here is this issue's selection of domestic goodies. This time, I thought I'd do a selection of some of the shorter pieces I've found.

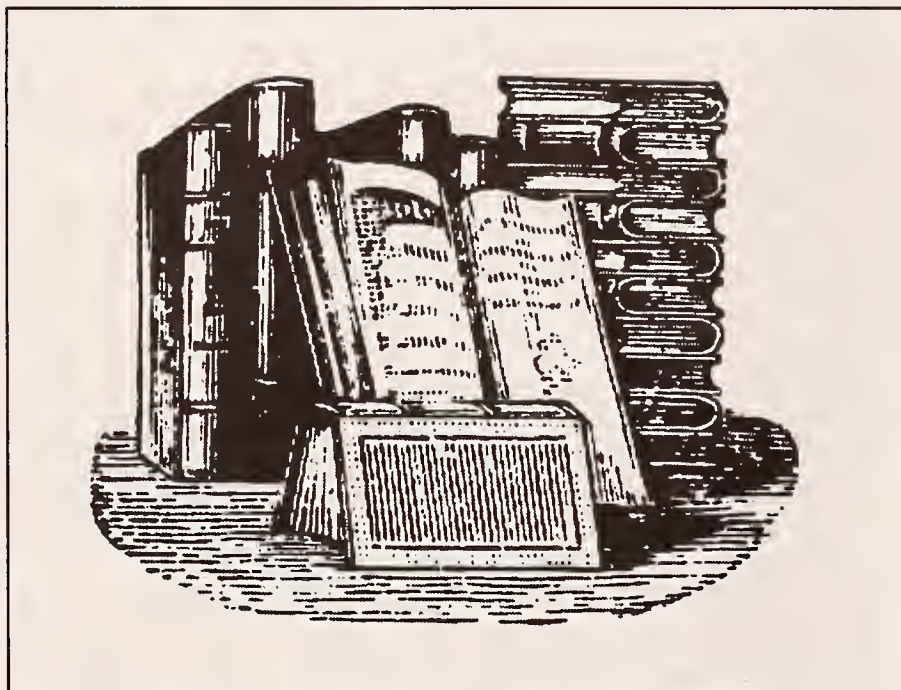
Cantwell, Mary

Lizzie Borden Took an Axe

in *New York Times Magazine*

July 26, 1992, pages 18 - 21, 42, and 44

A nice retelling of the crime and Lizzie's life. The author was a native New Englander interested in the crime. She obviously did a fair amount of research about the events, even quoting from interviews with current local experts. There is an impressive selection of pictures, including the not-often-seen photo of Emma. A good, well-balanced overview of the case that does not take sides.



Adams, Barbara Johnston

The Fall River Murders

in *Crime Mysteries*

Franklin Watts, New York, 1988, pages 73 - 89

This is a more thorough narrative than the one above. Intended for younger readers, it contains many important details woven into a clear storyline. I am usually impressed with the quality and clarity of most essays for children, and this is no exception.

The author discussed such topics as legal proceedings, public sentiment and attitudes and the ongoing interest in the crime. This was one of the more fair retellings that I have seen. Evidence for and against Lizzie was presented, with the author reminding us the case is still officially unsolved. The pictures used contained several that are not often seen. Adults as well as children will enjoy and learn from this fine essay.

Maynard, Mary

Dead and Buried in New England

Yankee Books, Dublin, New Hampshire, 1993, pages 44 - 45

This is, as the title suggests, a guide to where famous folks are buried in New England. Miss Lizzie (and her family) are given a page plus. There is a two-paragraph explanation, mostly discussing Lizzie's death and burial. Directions to Oak Grove Cemetery are given, however, unless you are familiar with Fall River, these would be almost useless.

The author was nice enough to mention that maps are available at the *Fall River Historical Society*, although she doesn't tell you how to get there either!

Stern, Ellen

The Day I Ripped Off Lizzie's House

in *Murder Ink: The Mystery Reader's Companion*

Workman Publishing, New York, NY, 1977, pages 205 - 206

Dilys Winn, Editor

I am always a little unsettled by this story, and I'm sure the long-suffering couple who owned 92 Second Street didn't find it so amusing.

The author recounts a sidetrip she once made on her way to Cape Cod. Stopping in Fall River, Ms. Stern left her angry boyfriend waiting in the car while she went up to the Borden house and scraped some paint off as a souvenir. She treasured this relic until it was lost some years later.

I guess that this article shows the great interest in the case that many people have. I hope though that most folks wouldn't trespass or commit acts of vandalism like the author of this piece.

Boardman, Barrington

Flappers, Bootleggers, "Typhoid Mary" & the Bomb

Harper & Row, New York, NY, 1988, page 83

This book, originally titled *From Harding to Hiroshima*, gave a year-by-year account of important events and people. For the year 1927, the author felt that the passing of Miss Borden was a noteworthy piece of history. Of course, a lot more space was devoted to Lucky Lindy, but I'm impressed that Lizzie was thought to be such an important part of Americana. A couple of short paragraphs were given on the crime, and also, Lizzie's resulting notoriety.

Flexner, Stuart

1892 - Lizzie Borden Axe Murders

in *The Pessimist's Guide to History*

Avon Books, New York, NY, 1992, page 167

A short paragraph about Lizzie in yet another specialized history book. To quote the author, this title was a timeline of "catastrophes, barbarities, massacres and mayhem." Of course, Lizzie Borden had to have been included.

Flexner did have one line I really liked. He said that Lizzie "lived quietly" after the crime. She wasn't the theater party person as some have portrayed her, nor was she a recluse as others have written. I thought that phrase summed it up nicely.

Well, that's all for now. See you in the next issue.

by Neilson Caplain

(Editor's note: Mr. Caplain continues to exceed all expectations. In addition to general interest, for those in the process of writing a book about the subject, the material here is priceless.)

FALL RIVER AND THE BORDENS

A description of the city of Fall River in 1892, and of the Borden families at that time, might serve to place in context the sad story of the Borden tragedy.

Much of the information below is taken from the 1893 City Directory, reflecting the listings up to November 1892.

From two small cotton mills built in 1813, by 1892 the city boasted no less than forty-six mills, and was soon to become the largest cotton cloth manufacturing city in the country. Its population of 75,000 made it the third largest city in the state.

The large number of Irish and French Canadians, attracted to the city by its burgeoning economy, provided much of the unskilled labor in the cotton mills, and elsewhere. (There are over 700 Sullivans listed in the Directory.)

The city had long ago emerged from its rural character. Nevertheless, there were registered 799 cows and 2682 horses.

There were eighteen wharves on the busy waterfront, many of which received coal shipments from Canada to fuel the mills, others to receive the enormous bales of cotton from Southern plantations. These heavy bales were then loaded on so-called low-gear wagons for transport up a steep hill to the factories. Finished cotton cloth was carried down the hill for loading on the Fall River Line steamboats.

The age of automobiles and trucks had not yet been born. Horses provided the only means for local transportation. Carriages for personal use and horse-drawn trucks were served by thirty-two stables, seven of them in the Borden house vicinity.

Outside contact with other places was provided by three stage lines, railroads running west, east and north, and the famed Fall River Line of steamboats connecting New York and Boston, via Fall River.

There are listed sixty-nine Borden names. The industrial pioneers, mill owners and bankers, were of a branch of the family far removed from that of Andrew Borden. Nevertheless, they were so protective of the Borden name that Jerome C. Borden, a distant cousin, testified for the defense at Lizzie's trial.

The largest factory in town was the Fall River Iron Works, originally formed by Richard Borden and associates to make iron staves for New Bedford whale oil barrels. Realizing the profits to be made in cloth production, the owners soon built their own cotton mills, and invested in several others. The company retained its name but discontinued working in iron. It originated and operated other important businesses in addition to the cotton factories.

One such venture was the Bay State Steamboat Company. Thomas Borden was the Captain of its first steamers. The fare to Newport was fifty cents; to New York, three dollars.

Borden names, such as Richard B. Borden, Jefferson Borden, Thomas Borden, M.C.D. Borden, Jerome C. Borden, Nathaniel B. Borden, are prominently listed as Presidents, Directors, Treasurers, Agents and investors in the largest mills, banks, railroads, steamship lines and other important undertakings.

There was in Fall River a Borden Block, Borden Mills Block, Borden Street, Borden School, and Richard Borden Cotton Mill. The magnificent high school was donated to the city by Phoebe Borden (maiden name).

To illustrate the influence of the Bordens on life and times in the city of Fall River consider the involvement of Richard B. Borden. He was President and Agent of the Fall River Iron Works Company and the Bay State Steamboat Company, Vice President of the Fall River National Bank, a Director of the Institute for Savings Bank, Director of the Fall River Railroad, President of the Anawan Mill, Treasurer of the Troy Mill, Treasurer of the Central Congregational Church, Agent of the Metacomet Mill. (In those days the Agent was responsible for the over-all management of the business enterprise.)

In shaping the early development of this city, I learned from Phillip's History that Nathaniel B. Borden and Simeon Borden were President and Secretary of the Fall River-New Bedford Turnpike Company which operated a stage line from 1827 to 1865. Both Bordens were active in political affairs. Nathaniel B. Borden was Mayor and was elected to both the State and National Congress. Simeon Borden also served in the State Legislature.

MAYOR JOHN W. COUGHLIN

Mayor Coughlin spoke too soon when he told Lizzie she was suspected of hatcheting to death her father and step-mother. This, of course, led to Lizzie's arrest and subsequent elimination of her hearing testimony at the trial in 1893.

But, after all, the Mayor was no lawyer or policeman. To the contrary, he was a physician with political aspirations. He ran for Mayor in 1888, only to suffer defeat then and in successive elections. A persistent man, he ran again, this time successfully for the years 1891-1894.

Aside from the gaffe at Lizzie's house he was an excellent Mayor. *Hutt's History of Bristol County* credits him with an administration notable for its forward movements in all city departments. His obituary in the Fall River Daily Globe reports that, upon his election, Fall River internal affairs took on a progressive tinge that was maintained for many years.

Dr. Coughlin was identified prominently, and was an ardent worker, for the Catholic Church. He was a Democrat and took a leading part as a delegate to the national conventions. As a member of the Medical Society he was earnestly involved in health matters in Fall River. During World War I he went to France to serve on a committee charged with looking after the interests of Fall River soldiers.

He was born in 1860, thus was thirty-two years of age at the time of the Borden tragedy.

For a brief time, he worked in the law offices of Coffey and Dubuque, only to leave in 1880 to work for the Providence Steam and Gas Pipe Co. He left the company 18 months later to work in a Fall River drug store.

By dint of working as a plumber, a trolley car conductor, and drug store clerk he was able to enroll in the Baltimore College of Physicians and Surgeons, from which he graduated in 1882, first in his class of 220, and returned to practice in Fall River.

(Continued on Page 21)

VISITING LIZZIE AT 92 SECOND STREET

By Judith Paula Curry

(Editor's note: As many know, Ms. Curry is our resident Nance O'Neil expert. Rumor has it that she has rewritten her earlier treatment, presenting much additional information.)

For all of us locked in Fall River, 1892, a special significance is accorded to "The House on Second Street." Here is Judy's most impressive encounter inside the house, and not only that, noted Borden author, Arnold Brown, shared her moments.)

On Thursday, August 27, 1998, shortly before 9 a.m. I arrived at the infamous home of Lizzie Borden. Although I had visited the house before, today was special since I was going to meet Arnold R. Brown that morning for a planned visit. (Editor's note: Mr. Brown is the author of "Lizzie Borden: The Legend, The Truth, The Final Chapter.") Strangely enough, even though we had not set a time, we arrived together, right to the minute. Arnold Brown and his lovely wife Ann had flown to Providence, Rhode Island from Florida the night before. They were accompanied by a lovely 92-year-old lady named Millie Smith who now lives in Providence, but formerly lived in, what is called by a selected few, good old Fall River. Millie Smith was born in Fall River, her father owned Smith's bakery near the Borden home on Second Street and as Millie tells it, you could buy bread for five cents a loaf. She believes Bridget Sullivan, the Borden maid, shopped at her father's bakery.



Martha is giving Arnold Brown the hatchet as we listen to the words of:
"You can't chop your papa up in Massachusetts."

Millie Smith has been interested in the Lizzie Borden case since she was a teenager and has read all the books she could get her hands on. She believes in her heart of hearts that Arnold Brown has given the best explanation and thinks it must have been the illegitimate son of Andrew Borden, William Borden, who killed the Borden family on that fatal August morning in 1892.

Arnold R. Brown, I must admit, is a lot of fun to be with. He's a man with a sense of humor and enjoys listening to other views on the case, but he is convinced that William Borden is the man who did it. He is so convinced that he has published another

book soon to be released entitled *The Trial Of Billy Borden*.

Owner Martha McGinn graciously welcomed all of us to the Borden home on this August morning. Arnold Brown referred to her as his half-sister. We toured the Borden home, and somehow, I became the tour guide, and that was fun too. Millie Smith was overjoyed at seeing the lovely rooms and kept me laughing till the tour ended.

After we toured the Borden home, I managed to get a snapshot showing how Martha felt about the man we all called Billy Borden. Soon other people arrived to say hello to Arnold, among them, George Quigley, Sally McGinn and William Pavao, who manages the Borden home. Pam Watts from television channel ABC6 in Providence arrived with her two children. Arnold signed autographs for everyone and I got a snapshot of Martha giving Arnold Brown the hatchet while we listened to *You Can't Chop Your Papa Up in Massachusetts*.

After we left 92 Second Street, we had lunch at the Central Church. As we went in, I bumped into an old friend, Doris Dubrinal of Fall River, and her sister Muriel Arnold, who was a guest speaker at the Lizzie Borden Conference in 1992. After asking her to join us, we spent an enjoyable hour with me doing most of the talking.

From there we went to visit a friend to all of us and a legend in her own right, Mrs. Florence C. Brigham, former Curator of *The Fall River Historical Society*, and she graciously welcomed



...she manages to look much younger than her years ...
Mr. Arnold Brown, Mrs. Brown, and Mrs. Florence Brigham

us into her home. At 98 years of age, she still enjoys seeing people, and by the looks of the pictures I took, she manages to look much younger than her years. She and long time friend Millie Smith had plenty of news to share. We had an enjoyable visit, but it was now time to leave. We all said goodbye in front of Mrs. Brigham's home.

I drove back to 92 Second Street and, with the permission of owner Martha McGinn, gave a tour of the house to my friend Doris Dubrinal. We said good-bye, sadly, ending our visit to Second Street.

"CASE REOPENED"

By Maynard F. Bertolet



This issue's headline article, "History's Mysteries," details the History Channel's© Lizzie Borden foray. Well, not to be outdone, The Learning Channel© will also be showcasing Miss Lizbeth. Their series is "Case Reopened."

People from *Film Garden* recently made the pilgrimage to Fall River for interviews and television footage. *Film Garden* is the production company that actually creates the series.

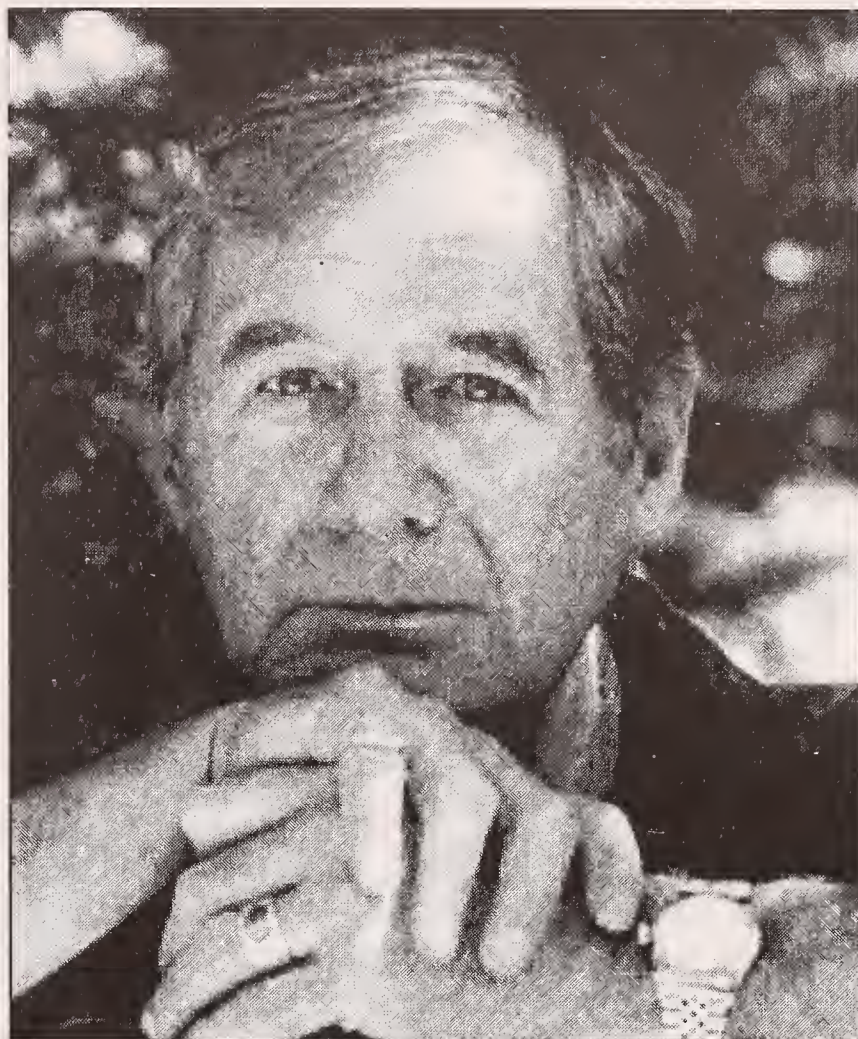
More good news is that the Lizzie Borden solution(?) will be recounted by one of the best-known police-procedure authors, Ed McBain. Mr. McBain has deservedly gained distinguished recognition for his long-running series of the fictional 87th Precinct. It might appear, on the surface, from their publicity release, that great credence has been placed on Mr. Arnold Brown's book, "Lizzie Borden: The Legend, The Truth, The Final Chapter."

If so, it would seem to be an unlikely course. On October 15, 1926, in New York City, baby Salvatore was born to Charles and Marie Lombino. Strangely, another mystery was born along with Salvatore. Upon reaching maturity, he gained fame and favor by writing under the pseudonyms Richard Marsten, Hunt Collins and, of course, Ed McBain. But, curiouser and curiouser, he also wrote as ... Evan Hunter. As we all know, Evan Hunter is the author of the novel "Lizzie: A Novel About Lizzie Borden, Her Life, Her Times, Her Crimes, Her Passion." This was the book that portrayed Lizzie as a lesbian struggling against her puritan upbringing.

Play dates are not yet decided. An email broadcast will be sent when known. Next are words from their publicity release.

Case Reopened blends the best of documentary and fiction by pairing the keen minds of crime fiction writers with notorious unsolved crimes. Each one-hour special uses the traditional documentary format to present stories of intrigue, mystery, or conspiracy -- true stories that have already served as the inspiration for many works of fiction -- such as the Zodiac Serial Killer, the infamous story of the Black Dahlia, and the intriguing case of Lizzie Borden. Then, based on the evidence presented through documentary footage, interviews with witnesses or historians, police investigators and forensics experts, the country's top crime writers will look at the facts of the case and pose a "solution" to the crime. This season's writers include Joseph Wambaugh, Evan Hunter and Lawrence Block.

Case Reopened fuses history, mystery and scientific research by pairing the great investigative minds of truth and law with the greatest investigative minds in fiction.



Writer Ed McBain

Courtesy of the Finnish "Ed McBain" Website: <http://www.bookstudio.fi/BIOMcbain.html>

*Lizzie Borden took an axe,
Gave her mother 40 whacks.
And when she saw what she had done,
She gave her father 41.*

... goes the nursery rhyme. But a hundred years later how many people know the real story of Lizzie Borden? Guilty in the minds of many, Lizzie was accused, but never convicted of the gruesome Abby and Andrew Borden hatchet-murders. *Case Reopened* will lay out the facts, and the fictions, surrounding the murder. The murder weapon was never found. No blood was found on Lizzie's person and there was very little at the scene of the crime.

So who did it? There are many theories that make this a compelling case to re-open. There is the intriguing existence of William Borden, Andrew's illegitimate son, who was known to have been an expert with an axe and fit the description of the pale-faced man seen around the Borden house the day of the murders. Or, maybe Lizzie's uncle, John Morse, who conveniently arrived in town the night before the tragedy and arranged to have Andrew and Abby killed. Or maybe Lizzie really did do it, with the maid Bridget as her accomplice.

This is a fascinating murder-mystery, reminiscent of an Agatha Christie novel. Once we reopen the Lizzie Borden case, the nursery rhyme may no longer sound as convincing, especially when we hear the solution to the case, posed by one of our best known crime writers, Ed McBain.

NEW BORDEN-RELATED DOCUMENT ADDED TO COLLECTION

By Dennis A. Binette

(Editor's note: Mr. Binette is well known to all "Fall River Historical Society" regulars. Not only is he the assistant curator and an archivist, his résumé is dotted with "Lizzie Borden Quarterly" contributions.

It has been my pleasure to view and own a copy of a most important piece of Borden memorabilia. A piece of art entitled "Miss Lizzie Borden of Fall River, Massachusetts." While Mr. Binette herein tells the story, and the advertisement on page 23 lists commercial details, and the grayscale piecemeal reproductions in this issue offer a snapshot glimpse, nothing can capture the overall beauty of the original other than the naked eye. But beauty is not its only glory. Not by a long shot! There is a story told here. Pieces of the puzzle merge and blend into the next seamlessly, guided by an artistic soul.

Something to be proud of.)

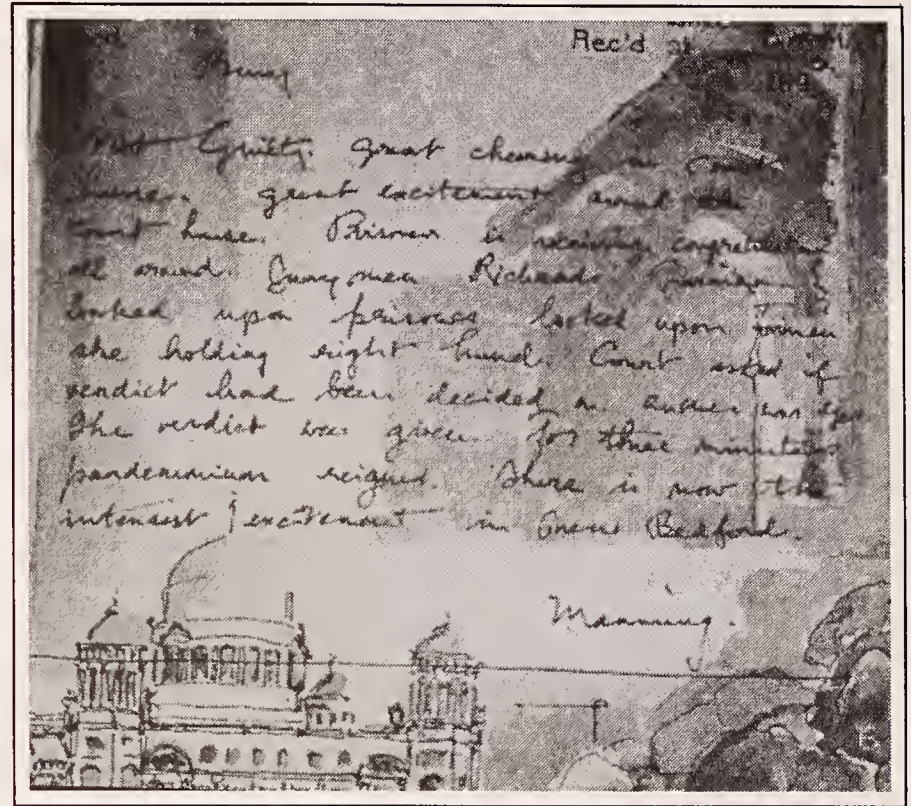
The Fall River Historical Society maintains the largest archive extant on the life and trial of Miss Lizzie A. Borden and is visited throughout the year by serious researchers working on projects ranging from stage dramatizations to film documentaries. To this day, new items are added to increase its scope and provide new insights on this fascinating story.

One of the more recent additions to the collection came tucked away inside the cover of an overstuffed, worn scrapbook. Its serendipitous presence there is as much a mystery as that of the murders of Mr. and Mrs. Borden; the scrapbook itself had nothing to do with the Borden case and its owner had no knowledge that the document was even there. The item was an interesting bit of ephemera that provides an inside look at what transpired when the verdict of "Not Guilty" was delivered in New Bedford Superior Court in June of 1893.

The manuscript is a yellowed telegraph company form, handwritten in ink. It is signed "Manning" (likely John J. Manning, reporter for the *Fall River Daily Herald*). It was addressed to "Bury" (probably Clarence E. Bury, city editor for the same paper). It relates the reaction immediately following the announcement of the decision in the case of the Commonwealth of Massachusetts vs. Lizzie A. Borden. It is written in such vivid terms that one can almost hear the clamor in the courtroom.

"Not Guilty. Great cheering in court house. Great excitement around the court house. Prisoner is receiving congratulations all around. Jury man Richards foreman looked upon prisoner looked upon foreman she holding right hand. Court asked if verdict had been decided on. answer was yes. The verdict was given. For three minutes pandemonium reigned. There is now the intensest excitement in New Bedford."

The quick phrases and erratic punctuation are surely indicative of the great haste in which the message was written, as one reporter urgently tried to communicate the tumultuousness of the moment in which he himself was engulfed. This sheet, nestled between the covers of an old scrapbook, has now given us a previously undiscovered account of what it was like in the courtroom the day Miss Lizzie Borden was found "Not Guilty!"



The John J. Manning Letter

As viewed in a small portion of:

Miss Lizzie Borden of Fall River, Massachusetts

A watercolor and ink original art piece by Victoria Mathiesen

Please see advertisement on page 23

RICHARD PLANT

By Neilson Caplain

I was intrigued by mention of Lizzie Borden in the obituary columns of the *New York Times*, March 16, 1998, reporting the death of Richard Plant.

The *Times* article reads in part as follows:

"In the 1860's, by chance, Mr. Plant became fascinated by the story of Lizzie Borden, New England's infamous ax murderer. This work eventually led to his writing a scenario for an opera, *Lizzie Borden*, by the composer Jack Beeson, with a libretto by Kenward Elmslie, which received its premiere by the *New York City Opera* on March 25, 1965, and will be presented by the company in a new production next season." (Editor's note: Please see the April, 1999 "Lizzie Borden Quarterly" headline article.)

At the time of the world premiere, Mr. Plant explained his attraction to the lurid tale in an interview with *Saturday Review*.

"I have a very un-Germanic and British enthusiasm for detective and murder stories," he said, "Lizzie Borden is a psychological study, very O'Neill like. Consider a family enclosed in a New England prison of a house." Mr. Plant had stumbled across papers about the Borden family and the murders while browsing the stacks in Butler Library at *Columbia University*."

Mr. Plant was a teacher, writer and scholar of the Holocaust.

The Edmund Lester Pearson/Frank Warren Knowlton Correspondence

Part VI

Printed courtesy of the Fall River Historical Society

Letter Number 64:

May 9, 1924.

My dear Pearson:

I have your letter of May 8 and I think it would perhaps be better for you to send the Borden data to me at my home address which is just Weston, Mass., and that being a simple country town nobody bothers about names of streets and there are no numbers. I am very glad that you found them useful and of interest, and I am looking forward eagerly to the book. Our librarian at Weston told me the other night that she was quite disappointed to hear from the publishers from whom she had ordered it that it was not yet out. So, you see that it is being anxiously awaited.

With best regards, I am

Yours sincerely,

Mr. Edmund L. Pearson,
New York Public Library,
476 Fifth Avenue
New York City

Letter Number 65:

The New York Public Library
Astor, Lenox and Tilden Foundations

476 Fifth Avenue

New York, May 12, 1924

Mr. Frank W. Knowlton
c/o Choate, Hall & Stewart
30 State Street
Boston, Massachusetts

Dear Knowlton:

I am sending you the Borden material by parcel post, insured. I hope you have a rural free delivery and that you will not have to call for it, as it is a rather large box. But this seemed the better way, rather than to ship it by express, as then, so far as I can find out, you would have had to call at Waltham for it.

Gratefully yours,
E.L.P.

ELP:AP

Letter Number 66:

May 20, 1924.

Mr. Edmund L. Pearson,
The New York Public Library,
476 Fifth Avenue,
New York City.

Dear Pearson:

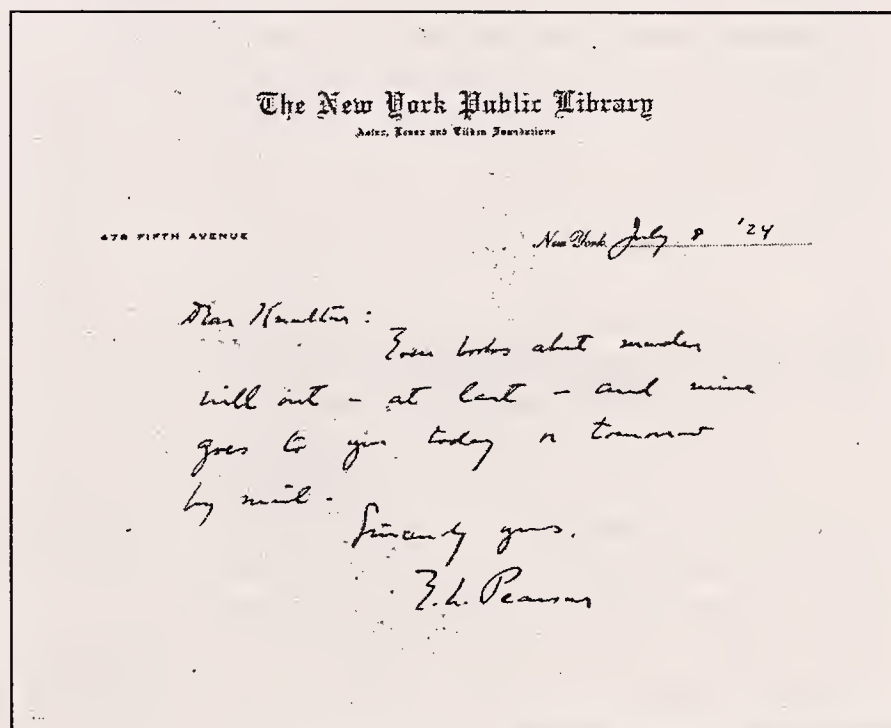
This is to acknowledge the safe arrival in Weston of the package of Borden papers which you sent so carefully packed.

I am still looking forward with eager interest to the book when it comes out next month.

Yours very truly,

FWK:ED

Letter Number 67:



Transcription for this letter is as follows:

The New York Public Library
Astor, Lenox and Tilden Foundations

476 Fifth Avenue

New York, July 8 '24

Dear Knowlton:

Even books about murder will out - at last - and mine goes to you today or tomorrow, by mail.

Sincerely yours,
E.L. Pearson

(Editor's note: And so it is, Knowlton finally receives Pearson's "Studies in Murder.")

Letter Number 68:

July 19, 1924.

Edmund Lester Pearson,
New York Public Library,
476 Fifth Avenue,
New York City.

My dear Pearson:

I have been in Greenfield in Franklin County, trying jury cases in the quiet hills at the foot of the Mohawk Trail and when your book arrived it was forwarded to me up there. Twenty-seven years ago my father tried the famous case of Commonwealth v. John H. O'Neil for the murder of Harriet McLeod upon the lonely hillside of the Town of Buckland. Everywhere I went I found that, the most famous case in Greenfield County for a century was being still talked of. Consequently your book came to me when I was in an atmosphere of murder. I have had a delightful time with it and while there I loaned it two or three times just to whet the appetites of friends who immediately rushed and bought it. I think you have done an admirable piece of work, the Borden case particularly. I speak of that case because that is the one I am most familiar with. So far I have killed with you seven of the people, five of whom I have chopped to death with axes, the sixth I have beaten to death with an iron bar, and the seventh I have stabbed. I still have to dream with Uncle Amos, but before I dream I want to thank you for sending me the book and tell you how much I am enjoying it. Of course I am naturally proud of what my father did in the Borden case and I am very glad to have it resurrected thirty years later for everyone to know about and appreciate so I owe you my thanks for that as well as for the book. I am today sending copies to different members of my family and I know that they will be equally pleased.

Yours gratefully,

FWK*PS

Letter Number 69:

476 Fifth Avenue
July 22

Dear Knowlton,

I remember the O'Neil case, although imperfectly, as I read the report years ago. I had forgotten that your Father prosecuted it. The murderer had, as I recollect, a narrow space of time for the killing, but he could not account for that time. I seem to recall that he confessed afterwards.

Thank you for what you say about the book. I am interested in lawyers' comments, although so far they have been open to suspicion because of courtesy and friendliness toward the author. One lawyer, a very charming woman, asked me, after reading the Borden essay, asked me if I believed Lizzie was guilty!

There was a long article in the New Bedford Standard last Sunday. I think you will surely see it. I was interested when the editor wrote me that all Lizzie's inquest testimony was printed in the Standard in June '93.

Sincerely yours

Edmund Pearson

Letter Number 70:

July 25, 1924.

New Bedford Standard,
Pleasant Street,
New Bedford, Mass.

Gentlemen:

I would like to have you send me if you will the New Bedford Standard for Sunday, July 20th. What I am anxious for is the copy that has the long article on Edmund Lester Pearson's book "Studies In Murder".

I enclose ten cents herewith, which I hope will be sufficient for the purpose.

Yours very truly,

FWK/Y

Letter Number 71:

The New York Public Library
Astor, Lenox and Tilden Foundations

476 Fifth Avenue

New York, August 28, 1924

Dear Knowlton:

My egregious publishers have already let the "Studies" get temporarily out of stock, and it maybe that there will, some day, be another edition. I may be allowed to correct, emend, and alter it.

If possible, will you note and some day let me know of any corrections, additions, or changes which you think ought to be made, especially, of course, in the Borden case?

These occur to me: (1) a better resumé of Lizzie's inquest testimony, which I now know can be found in the New Bedford Standard of June 13, 1893, where the whole thing was printed; (2) a clearer statement about the handle-less hatchet, - as it stands it seems to intimate, to some readers, that the killing was done with a hatchet which had no handle at the time; (3) possibly a little more about the dresses, although this is a long and wearying topic.

In addition, I may decide to put in a few more strokes of pure "litrachoor", here and there although it is possible that I got most of the effects I tried for, as well as I could expect to get them, not being a De Quincey, a Lafcadio Hearn, or a Poe.

Oh, and I guess I will not be so tender with the Judge. I think more of a description of the charge should be given, and perhaps some of Judge Davis's admirable analysis.

I have had an autograph letter of Miss Lizzie given me by a man in Forest Hills, and a poem about her sent me by an army chaplain in California, written by an Iowa poet. Also, I am besought to aid a prisoner of the law in Tennessee, most unjustly charged with homicide, - so says his attorney, who has sent me ten pounds of briefs to read.

I have had what the English would call "a simply ripping press" on the subject of the book, of which an article by a neurologist in the September Bookman, and Asa P. French's article in "Book-Notes" have been especially pleasant and intelligent, as both writers are learned in the literature of crime. Brander Matthews tells me that he has done a long article, with pictures, for the September International Book Review. I shall take a look, some day two or three months hence, to see if any legal periodicals have stooped to notice my popularization of the law, and how they think I ought to be admonished about it.

Please do not let my request weigh heavily upon you, but if you think of anything I ought to do, or have undone, in the event of

another edition, please give me the straight dope.

Sincerely yours

E.L. Pearson

(Editor's note: I find this interesting. The last three letters point to Pearson not having had access to the complete Lizzie Borden inquest testimony prior to writing his first, and arguably most important, piece about the Borden Murders. This most important tool, while not available then, can be had by all at the "Fall River Historical Society."

A note of levity is herewith entered while taking notice of Pearson's smug satisfaction while assuming that ten cents would be an adequate charge to purchase a copy of the "New Bedford Standard" and mail it from New Bedford to New York!

Letter Number 72:

September 4, 1924.

My dear Pearson:

I am just back from a rather extended vacation and find your letter of the 28th.

I am very glad to know that the "Studies" has had such a fine sale. I have noticed in the Saturday night list in the Boston papers for some weeks that it has appeared in the list of best sellers for this neighborhood, and all the reviews that I have seen have been very favorable. I am gratified to find my own opinion so well corroborated by all the distinguished reviewers.

I am interested to know that you already contemplate another edition and I am going to wait a while before I make any suggestions, if any occur to me, because I want to re-read the Borden essay before replying. Unfortunately my copy has been almost constantly borrowed for the last three or four weeks by different neighbors and I have not had a chance to sit down and re-read it in a more critical frame of mind. I read it before with the idea simply of enjoying it.

Now that we have found what is undoubtedly a verbatim report of the inquest testimony, I wonder if you would not want back that summary by Moody of the points upon which they had counted for proof by the inquest testimony. You may remember that there was in Moody's handwriting a list in rather cryptic form of certain points which seemed important which would be wholly lost if the inquest testimony were excluded with some suggestions as to how a few of the matters might otherwise be covered. If so,

I should be glad to dig it out and send it to you.

I think perhaps a few words about the tendency of the judge's charge and its possible influence upon the verdict might be in order. As I read it I thought you showed good judgment and perhaps good taste in not commenting at length upon it, but two or three of my friends have spoken of some curiosity which they had after reading the book as to what part the charge really played. They had always understood that it played a rather large part and perhaps Judge Davis' analysis of the charge might take off the curse of any assumption that a layman should comment upon a charge of the judge.

After I had read your book and while I was trying in Greenfield, I ran across in the Franklin County law library an edition of English trials called "Notable English Trials Series" published during the last few years by some publisher in Edinburgh and I skimmed through several of these while I was there. They are not particularly interesting reading as they are almost entirely a report of the evidence and arguments, but to one brought up in this country where the functions of a judge have been more or less curtailed until he is becoming a little better than a moderator at the trial it comes with rather a shock to see the vehemence and virulence of some of the English judges in their efforts to get convictions. After reading the remarks of some of the English judges in those trial series, Dewey's performance would perhaps seem tame on the other side. By the way, in those trial series I can commend to you as very interesting reading the introductions by a chap named Filson Young in the volume containing the trial of Dr. H. H. Crippin and in the last volume the trial of Edith Thompson and her paramour Bywaters. They stand out as gems in a rather otherwise dull edition, and Filson Young's analysis of characters and motives of the defendants and of the skill with which their defense was handled is very interesting reading and I commend it to you.

I am rather interested to see that you are being bombarded by the same sort of people who bombard the prosecution in these notable cases. What are you going to do for the poor fellow in Tennessee?

Thank you again for the compliment in asking my humble suggestions and I will write you further after I have thought the matter over somewhat.

With congratulations upon the success that you have made of this book, I am

Yours sincerely,

FWK:ED

Mr. Edmund L. Pearson,
476 Fifth Avenue,
New York City.

Letter Number 73:

The New York Public Library
Astor, Lenox and Tilden Foundations

476 Fifth Avenue

New York, September 8, 1924

Dear Knowlton:

Thanks for your letter. Yes, I think Moody's notes would be useful, although I may have to ask your advice about them; they were rather cryptic to me. Maybe with the full inquest testimony they will be clearer. There is no rush; the book has been reprinted already, but it is another matter to be allowed to make extensive alterations of the plates, and when the publishers will allow that, I do not know.

Indeed, I do know the Notable British Trials, and own about ten of them. I agree with you about Filson Young on the Crippen case; the Bywaters and Thompson was to me somewhat of a disappointment. But did you miss the very brilliant introduction by Eric Watson to the extraordinary trial of George Joseph Smith - the most peculiar of all murderers - if so, do look it up, as well as William Roughead's introduction to the trial of Burke and Hare, and to that of Mrs. M'Lachlan. (Mary Blandy) I am a great fan for Roughead, and an admirer of his work in this series, as well as his independent volumes of old crimes:

The Riddle of the Ruthvens
Twelve Scots Trials
Glengarry's Way
The Fatal Countess
(published this summer)

and you have a winter's delight awaiting you if you have not read them. The first three should be easily available through libraries, as they have been put on sale in America by Dutton.

I have had most amusing letters from him on my book, and have convinced him of the attractions of Miss Lizbeth Borden. In his latest he writes, imploring me to get him Porter's book, and adding: "If I were a bachelor, instead of the bald headed father

of four, I should come to Fall River to pay my addresses to the attaching Miss Lizzie, in the hope of getting something out of her in the intimacy of domestic life."

And earlier, "I am sending you The Fatal Countess (Countess of Somerset, the Poisoner) but alas, she pales before the stupendous Lizzie."

His comments - he is a Scotch lawyer, a "Writer to the Signet", upon our Judicial procedure is also interesting.

Be sure to look up these books, and you will bless me.

Sincerely yours,
E.L. Pearson

(Editor's note: Some of the Pearson/Roughead correspondence has been made available in print form in the book "William Roughead's Chronicles of Murder," Lochar Publishing, Moffat, Scotland, 1991. Included is the complete Roughead letter referred to by Mr. Pearson. There are also some outstanding notes that, by themselves, make this book an outstanding Borden reference work.)

Letter Number 74:

February 6, 1925.

Mr. Edmund Pearson,
276 Fifth Avenue,
New York City,

My dear Pearson:

I have your letter of February 4. I shall be very glad to get hold of the "Juridicial Review" and read the discussions.

You have no idea from how many different sources people come to me to talk about your book. In the most unexpected places people bob up to discuss phases of it with me.

I have just been laid up with and recovering from an appendicitis operation and one of the books which was sent to me to help pass the time was "Murder and its Motive" by Miss F. Tennyson Jesse. Probably you have seen it too. If not, I should be glad to send it on to you. It is rather interesting, although I have not much sympathy with her attempt to fit a ready made cloak of one of six styles onto every case. It seems me that motives are often mixed in so many cases that it can hardly be classified as a definite type. However, her accounts of the cases were rather interesting and she has added a little something to the literature of murder.

My good friend Loring Young, who was for a number of years a Selectman of Weston and

was Selectment at the time of the Page murder, tells me that he has had correspondence with you in reference to the Page case. This summer just before he was going away he asked me to get from the Town Hall archives an envelope that had to do with the distribution of the reward offered in the Page case and which contains some contemporaneous affidavits and other documents bearing upon the solution of the mystery. He wanted me to send it on to you so that if a second edition of your book was published you could have the material if it interested you. I have the file now and I should be glad to send it on to you if you desire it. I don't want to wish it on you, however, if you haven't any particular desire for it at this time.

One of my neighbors, a lady, tells me that shortly after reading your book, and being very much interested in it, she had a rather thrilling experience. She went into a rather expensive but small tailor shop run by a humble Hebrew and while waiting for her fitting was attracted by a terrible dressing down which some woman was giving to the tailor. The language was scathing and caustic and aroused the admiration of my friend, who asked the tailor when the lady left who the customer was. He told her it was Miss Lizzie Borden of Fall River.

With best regards, I am

Sincerely yours,

FWK:ED

Letter Number 75:

Transcript for the letter on the next page is as follows:

The New York Public Library
Astor, Lenox and Tilden Foundations

476 Fifth Avenue

New York, Feb. 7

Dear Knowlton:

Thank you for your letter and all it contains. Sorry about the appendix; hope all is well again. Yes, I have read Tennyson Jesse's book, and agree with you about it. It has good points, but the Constance Kent story was better told in Atlay's book on celebrated trials. Try Sir John Hall's "Bravo Case & other mysteries" just published here (I believe) and Roughead's "The Fatal Countess."

I would like to see the Loring Young material about Tucker.

That story of Lizzie is odd; time does not wither nor custom stale her infinite vivacity.

Sincerely yours,

E.L. Pearson

The New York Public Library

ASTOR, LENOX AND TILDEN FOUNDATIONS

175 FIFTH AVENUE

New York Feb. 7.

Dear Knowlton:

Thank you for your letter and all it contains. Sorry about the appendix; life all is well again. Yes, I have read Thompson's Jesse's book, and agree with you about it. It has good points, but the Clarence Kent story was better told in Atlay's book on celebrated trials. Try Sir John Hall's "Bram Case & other mysteries" just published here (I believe) and Roughead's "The Fatal Counters".

I would like to see the Loring Young material about Tucker.

That story of Lizzie is odd; time does not wither nor custom stale her infinite vivacity.

Truly yours,

E.L. Pearson

Letter Number 76:

February 17, 1925.

My dear Pearson:

In accordance, with the suggestion in your letter of February 7, I am sending you the file that Loring Young referred to and which I found in the vault at the Weston Town Hall. I don't know that any of this will add anything to what you already know. The pictures in the "Green Bag" of the knife and of the cards I had not seen before. It is, however, interesting to show that when the curtain falls upon the last act and the villain receives his rich reward and the

audience has all left the theatre, somebody has to come and clean up and set the stage for a new performance. As Loring Young was one of the principal cleaners, this file ought to be interesting on that account.

Yours sincerely,

Mr. Edmund L. Pearson,
476 Fifth Avenue,
New York City.

Letter Number 77:

THE NEW YORK PUBLIC LIBRARY
5TH AVENUE & 42ND STREET
NEW YORK CITY

February 25 1925

Dear Knowlton:

It was kind of you - and of Mr Speaker Young - to send me that file and the article. I am reading it all, with interest. There was some trepidation in my bosom as I read Hugh Bancroft's article, but it subsided, as I discovered that I had made no serious errors, even of omission, in my story of the crime. I would have liked to have had the picture of the knife and of the notes, though, and I may yet - when that hypothetical second edition comes along - try to get the originals, or the plates, from Mr. Faxon of the Boston Book company, which used to publish "The Green Bag." As long as the present edition of the studies sells fairly well, however, I suppose they will simply reprint from time to time, and there may not be a revised edition for years.

I enclose two clippings, comprising the Broun - Pearson correspondence in re the Bram case. Will you kindly return them at your convenience? I showed these to Mr Asa French, and I think that my first impression may have been right: that it was Herbert Parker, in the Tucker case, who timed a minute for the jury. I own only the first volume of that trial, so I could not verify it. When I was working on the Tucker I had the second volume from the Newburyport Public Library, as well as one which Mr. Parker very obligingly lent me. The point is not important but I think that you may be amused to read these clippings.

I am sending a copy of your latest Lizzie anecdote to William Roughead in Edinburgh.

He is a lover of hers, and I have furnished him with a copy of a fine picture (from Leslie's Weekly) which I found this winter. It shows Miss Borden in Court, and Governor Robinson standing beside her, examining a witness. An excellent sketch from life by Clinedinst.



.... a fine picture (from Leslie's Weekly)

Sketch from life by Clinedinst
Miss Borden in Court and Governor Robinson standing beside her
(Letter Number 77)

The retiring U.S. Attorney General, Mr. Stone, has not only been instrumental lately in the President's re-nomination of my sister-in-law as Judge of the Juvenile Court of the District of Columbia, but he further attracted my favorable notice, 30 years ago, when he gave me a high mark in a chemistry examination in the Newburyport High School. I therefore departed from my invariable rule, which is never to send my books to strangers, especially to eminent persons (who think that you are seeking letters of praise to use as advertisements) and sent him a copy of the Studies, thinking that he might recall the Massachusetts cases. It struck me that after a suitable interval allowing for the fact that he has been rather busy - he might write me something to this effect: "It may interest you to know

that I was at the White House the other evening, and Mr. Coolidge begged to be excused early. He said that he had had practically no sleep the night before, as he and the Chief Justice had sat up all night, taking turns in reading out loud to each other from 'Studies in Murder'."

Of course, I could make no use of such a note, but it might please my nephews and nieces, and go well in my Life and Letters, when these are published, post-mortem.

Nothing of the sort has come yet, however, Mr. Stone acknowledged my letter, and later, the book, in two very courteous and conventionally crafty notes, the "I-shall-lose-no-time-in-reading-your-valuable-book", sort of thing which is said to have originated with Disraeli. I have used the formula myself. And if the President's rest has been broken into, I haven't heard about it.

Yours faithfully

E.L. Pearson

Letter Number 78:

THE NEW YORK PUBLIC LIBRARY
5TH AVENUE & 42ND STREET
NEW YORK CITY

April 14, 1925

Dear Knowlton:

I spent some hours Sunday looking again at the Tucker papers, and I am very grateful to you and to Mr. Loring Young for the privilege. I found the deposition of Carberry, the Globe reporter, particularly interesting, and made a number of notes from that and others. I am again relieved in my feelings to discover that my ignorance of Hugh Bancroft's article in The Green Bag did not betray me into any serious blunders. I do wish I had had the picture of "the fatal knife" for my book.

They are all packed and ready to be expressed. To what address will it be most convenient to have me send them?

Sincerely yours,

E.L. Pearson

Letter Number 79:

April 15, 1925.

My dear Pearson:

I am sorry I did not see you when I was in New York a little while ago. I stopped at your office to have a chat with you but you were out and I left for home before you were expected to return.

Simply send the papers to me at my Boston office.

The picture of "the fatal knife" was to me very impressive. It had in it tangible evidence of guilt beyond any conception that I had formed from reading the accounts of it and of the circumstances under which it was found. To read that a hunting knife, broken in three pieces, was found in Tucker's pocket carried of course the suggestion of guilt. To see a picture of the knife and realize what a wicked looking instrument it was and to realize also how much force and strength it must have taken to break the knife up as it was broken brought home to me more than any description of it could have done the guilty conscience of Tucker and the realization by him of sure conviction if the knife were ever found in its original form. I of course hope some day that you will have a second edition and I hope you will have that picture of the knife in your book.

I don't thank you for your suggestion about the "Juridical Review". I went up to the Social Law Library one day, full of important work, and got out the volume of that Review and read the two references to your book in full. Then I discovered that Roughead had been a frequent contributor, and I began reading back volumes of it until I found my whole day spoiled and no work accomplished. You really should not put such temptation in my path.

I hope to be over in New York again shortly and I will drop in and see you.

Sincerely yours,

FWK:ED

Mr. Edmund L. Pearson,
476 Fifth Avenue,
New York city.

Letter Number 80:

(Editor's note: This original letter was handwritten.)

HARVARD CLUB
27 WEST 44TH STREET

April 16 /25

Dear Knowlton:

The papers will be expressed to your

office in a day or two.

You should get your Library in Weston to buy Roughead's books. Dutton publishes some of them.

What you say about the knife is true. Still have to have that picture.

I don't want to miss you next time you come over; try to arrange to take lunch with me here, and to do that let me know by letter or 'phone', or Indian, in advance. I am out of my office a good deal, and on some days - Fridays especially - I am at my other office, - at The Outlook. But I will always be glad to see you, and if I know in advance, will come up town, or wherever you are. This is a good place to eat and talk.

Sincerely

E.L. Pearson

Letter Number 81:

6 Beacon street, Boston.
10 Nov. 1925

Dear Frank: - -

I am very much obliged to you for your prompt execution of your proposal to send me a copy of the "Studies in Murder". I have not yet had time to read it, but on opening it I can see at a glance that the Borden part, at least, is done with a skillful hand and is vastly superior to the other "History" of the Borden case published many years ago, which is so inconsequential that I have even forgotten the name of the author. I may have something more to say about this book when I have finished the reading of it. In the meantime, with renewed thanks, I remain as ever,

Yours truly,

A.E. Pillsbury

Frank W. Knowlton, Esq.

Letter Number 82:

December 18, 1925.

Edmund L. Pearson, Esq.,
New York Public Library,
Fifth Avenue,
New York city.

My dear Pearson:

I am sending you, under separate cover two books, one a bound copy of the trial of Ephraim K. Avery charged with the murder of Sarah M. Cornell in May 1833. The interesting part of this to me is that this pamphlet and the cartoon which is pasted in the front of it belonged to my great aunt, Nancy Almy, who at the time of the murder and the trial lived in Portsmouth, N.H., which was, as you will see by the map which appears in the pamphlet, just over the river from the place of the murder, and according to the report on page 10, it appears that my grandfather, Benjamin Almy, was excused from service as a juror because he had formed an opinion.

I am also sending you another bound volume containing the trial of Henry Joseph and Amos Otis for the murder of James Crosby, Captain of the Brig Juniper, on the high seas, in 1834; the report of the trial of Dr. Samuel Thomson, the founder of the Thomsonian practice, for an alleged libel in warning the public against the impositions of Paine D. Badger, as a Thomsonian physician sailing under false colors in 1839; the report of the trial of Albert John Tirrell for the murder of Mary Ann Bickford, together with the lives of Albert J. Tirrell and Mary Ann Bickford, in 1846, and which contains a report of Rufus Choate's famous argument in the case, the trial of Dr. Valorous P. Coolidge for the murder of Edward Mathews of Waterville, Maine, in 1848; two reports of the trial of Professor John W. Webster for the murder of Dr. George Parkman, in 1850, together with the extraordinary confession of Dr. Webster and his petition for pardon on the ground of innocence and the proceedings before the Governor and council; what is alleged to be the only full report of the trial of Reverend I. S. Kalloch on the charge of adultery, with what are said to be accurate portraits of Kalloch and the beautiful lady in black in the lecture room of the Lechemere; and a luridly illustrated edition of the trial of the Honorable Daniel E. Sickles for shooting Philip Barton Key, Esq., in 1859.

You may find some of these of interest, although I presume you have seen most of them. Don't hurry about returning these because as long as I get them back, time is not of the essence. If you want to take any photostats, don't hesitate to do so.

I was glad to have a chat with you the other day and wish I could have seen more of you.

With best wishes for a very happy Christmas, I am

Yours very truly,

FWK:ED

Letter Number 83:

The New York Public Library
Astor, Lenox and Tilden Foundations

476 Fifth Avenue

New York, January 1 1926

Dear Knowlton:

Thank you heartily for the books, which came in good order, and for permission to keep them for a while. They are great, and the picture of the Rev'd. Avery is priceless.

Happy New Year.

Faithfully yours

Edmund Pearson

Letter Number 84:

THE NEW YORK PUBLIC LIBRARY
5TH AVENUE & 42ND STREET
NEW YORK CITY

July 7, 1926

Dear Frank: I send you today by parcels post, insured, the two books you kindly lent me last December. I used the report of the trial of Mr. Avery in a chapter I have written on him; also I had the caricature of him reproduced for probable use in the new book, which is completed, and should appear next October.

In the other book, the Webster material was of service; while I got much amusement from some of the other pamphlets, especially the trial of Mr. Kalloch for crim. con. at the felicitously named hotel, - Lechemere; and the illustrations in the Sickles-Key pamphlet, especially the one of the Companion of Mr Sickles in his Confinement. Look it up.

Thank you for both of these. By the way, I had always thought that the Rev. Avery was probably guilty, merely, I suppose, because I thought Methodist ministers always were. But, before I got through, I came to think that there are grave doubts

about it. The case against him, when it came to any legal sifting, was full of holes.

I think rather better of Atty. Gen. Pillsbury than I did, after his crustiness about that letter from your Father. A man from the Transcript told me the other day that the old gentleman recommended to him "Studies in Murder", as "a very ingenious book".

With kind regards,

Sincerely yours

Edmund Pearson

Letter Number 85:

July 14, 1926.

Mr. Edmund L. Pearson,
The New York Public Library,
Fifth Avenue,
New York City.

My dear Pearson:

Your letter of July 7 came while I was away on a short vacation, and I find that the books have arrived safely.

I am very glad to know that another book is coming out, and I am eagerly looking forward to it.

Aren't these pamphlets very interesting human documents? I enjoy the Avery trial particularly and the naive descriptions of the witnesses made by the reporter are often very amusing and very helpful. It helps a good deal to know that Mary Hicks was an elderly friend, and that Miss Jane A. Sprague was a maiden lady, and that Abbie Hathaway was beyond middle age, a cautious statement. I felt after reading the trial that the verdict was proper. It is pretty hard to tell just what the real truth was. There seems back in the 30's to be the same common rallying of associations to overbear the court so that I look with a good deal of suspicion upon the evidence for the defense, but the whole thing left an impression of doubt in my mind so that I think the Scotch verdict "not proven" would have been proper.

By the way, do you remember the testimony of Ezra Parker "(a queer tall old man)"? He said that Maria Cornell came to his house the last of March, or the first of April.

"..... She said she belonged to

the Methodist Church, and appeared to be very much engaged in the work of God; very much indeed. At seven o'clock in the evening, Charles and William Taylor called for entertainment. Maria Cornell sat by the fire, with my family. The devil, says William Taylor, Maria, be you here? Yes, says she, and you can't help yourself, William Taylor!"

I am glad to know what you tell me about Pillsbury. I met the old crab on the street a year or so ago and walked along with him and I found out that he had not seen your book and was curious about it, so I got a copy and sent it to him. He immediately acknowledged receipt of the book and said he looked forward to reading it with a good deal of pleasure, and I have never seen nor heard from him since. I am glad to get in this indirect way his appreciation of the book.

With best wishes, I am
Yours very truly,

FWK:ED

(Editor's note: Indeed Mr. Knowlton, another book is coming out. In his next book, "Murder at Smutty Nose," his tenth, he begins a tradition that will reoccur in subsequent works, and that is, continuing to pursue the Borden murders. "Murder at Smutty Nose" contains 12 Borden pages, simply titled, "The Borden: A Postscript."

In the following letter, Mr. Pearson laments the probability that his editor will not alter the original plates of "Studies in Murder" allowing him to expand his original Borden treatise for another printing. If he only knew! The last reprinting was just this year.)

Letter Number 86:

THE NEW YORK PUBLIC LIBRARY
5TH AVENUE & 42ND STREET
NEW YORK CITY

October 25 1926

Dear Knowlton:

In about two weeks I hope to have advance copies of "Murder at Smutty Nose", when I shall send you one. The Parson Avery case is in it, and that odd picture, - thanks be to you. I was so taken with the quotation from the inn-keeper's testimony about Maria Cornell and William Taylor, which you

mentioned in your letter, and so impressed by the fact that it struck you as amusing, that I added that passage to the chapter after the whole thing was in proof. I had always supposed that Mr. Avery was probably guilty, but my sympathies were aroused for him when they intimated that a man who went on a long walk alone on a winter's day must necessarily be about the devil's business. I am fond of long and purposeless walks, and in consequence have often known what it is to be suspected of being goofy.

Usually, as you know, I incline to the side of the State, but in the present ecclesiastical case of the late Rev. Dr. Hall in New Jersey, I am in a minority in my belief that Prosecutor Simpson is a good deal of a wind-mill, and that the prisoners are probably telling the truth. I have done the incautious thing of writing about it - in the November Vanity Fair - an act which, professionally, you are bound to disapprove.

If there is ever a revised edition of "Studies in Murder" - which I fear is not very likely; it has twice been reprinted, but the publishers may never care to go to the expense of altering the plates - but if there is such an edition, the enlarged comments on the judge's charge, and the references to Moody's memorandum, which we have discussed, may go into the chapter on the Borden case. In my new book, I have a few pages of comment on the case, - all that it seemed wise to print there and now. Neither of the points mentioned above would be valuable - or so it seemed to me - unless they were added to the original chapter.

I was twice told last spring that Sir Edmund Gosse, who with some of his club-mates had been reading the Studies, had sighed that he "did wish he could hear something more about Miss Lizzie Borden". This fall, getting an opportunity at last, I sent him ten or fifteen typed pages of unpublishable material about it. He replied, with his thanks, saying that he could see no escape from the conclusion of her guilt. (I have heard, by the way, that Booth Tarkington does argue for her innocence.) Gosse added that he was visiting his old friend, Lord Haldane, as he wrote, and that he (Haldane) also was much interested in Miss Lizzie. So we have added an ex-Lord-Chancellor to the devotees! Are you keeping up with the Notable British Trials Series? I hope so; some good ones are appearing: Abraham Thornton, Henry Fauntleroy (forger) and Katharine Nairn, who was convicted, with

her brother in law of murder and incest. They didn't do things by halves in the 1700's. There are some good ones coming: Charles Peace and H.R. Armstrong. Take a look at the Nairn trial, and especially the dedication. When you consider the heavy guns of English law and letters to whom the other volumes in the series have been dedicated, and see this one inscribed to the chronicler of the Borden case and the biographer of Mate Bram, you will know why the elevator man has got all my old hats, and why I had to buy new ones.

Always sincerely yours,

Edmund Pearson

(Editor's note: Evidently after completing this letter, Pearson typed the following summary and request, and included it with this letter.)

THE MURDER ON THE BARGE GLENDOWER.

How's that for a title? Do you remember the case, - about a dozen years ago, I guess; maybe more. Coal barge from Philadelphia to Newburyport; captain found murdered; cook, a hump-back, tried in a U.S. court, in Boston, I think, and acquitted. After the acquittal, he confessed! And disappeared. Did it for revenge; Captain had abused him, and caused his deformity, by knocking him out of the rigging something like 20 years earlier.

Doesn't that sound like a looloo? I was about to ask you if you could use your good graces to get me a view of the report of the trial, when I hear from a friend that Dr George MacGrath - if that's the way he's spelled - the med. examiner in Boston is writing it himself. He was in on it, officially. My friend thinks I must lay off. I don't agree, but shall probably do nothing about it for the present. The doctor will probably write for a professional journal, - and I for a most unprofessional one. But quite ethically; and I can quote him with all due credit. So I may, some time or another, ask you what chance there is of getting hold of the record.

Letter Number 87:

October 28, 1926.

My dear Pearson:

Thank you very much for your chatty and very interesting letter of October 25. I am delighted at the prospect of receiving soon a copy of "Murder at Smutty Nose". I shall peruse it with great interest.

I am also interested in what you say about the Hall case. Are you in a minority in your opinion? I haven't heard much talk about it here, but I have heard a good deal of doubt expressed, largely on account of the conduct of the case by this man Simpson rather than on the merits of the testimony. He seems to be quite a loud-mouth and whoever is guilty, there is aroused in me a distinct desire to see him get licked. Your opinion, coming from you who are an expert on murder, gives me great courage to believe that he may be in danger of coming into his own.

I haven't kept up with my reading lately, largely because I have been a little too hard driven by my work, and I am glad to get the list of the five cases that I am to buy and read. I certainly must own the trial of Katharine Nairn, for having accomplished two crimes for which she is charged, in the order you name, it is novel to be guilty of murder and incest if you do it in that order.

I am afraid that age is affecting my memory. I don't remember the "Barge Glendower" case, although several of the boys here in the office seem to have a very fresh recollection of it.

Dr. McGrath, the medical examiner here, is quite a character although, confidentially, he is not nearly so much as he is willing to admit that he is or that some people think he is. I do not believe Dr. George McGrath will write for anything other than a medical journal, but if you want me to do anything about hunting up the evidence at any time, just let me know.

By the way, I hope some day not too far off I shall be released from my professional obligations and be free to tell you some things that come within my knowledge which makes me wonder a good deal about what really happened on the "Herbert Fuller." You know I am not now nearly so convinced as I was that the jury and the conventional opinion about the case were right.

Do you think it strange that Booth Tarkington argues for Lizzie Borden's innocence? You see Tarkington has lived in the realm of fiction for a generation and that quite poorly prepares a man for the strange things that happen in life. Only possibilities happen in fiction; improbabil-

ities happen in real life. That is why Sir Edmund Gosse from his contact with the real woman is ready to believe that Lizzie Borden could chop in the heads of her step-mother and father while Booth Tarkington would never dare to put such a thing into a story.

I expect to be in New York shortly, or at least in the course of the next four or six weeks, and I am going to make it a point to get hold of you and take you out to lunch with me.

With best regards, I am

Sincerely yours,

FWK:ED

Mr. Edmund Lester Pearson,
The New York Public Library,
5th Avenue,
New York City.

Letter Number 88:

THE NEW YORK PUBLIC LIBRARY
5TH AVENUE & 42ND STREET
NEW YORK CITY

November 9

Dear Knowlton:

Much excited over Bram rumor.

Please let me know in advance when you are coming; desire to take you to luncheon at either Harvard or Coffee House Club.

Sincerely yours

E.L.P.

(Editor's note: Space dictates 'au revoir' until the next issue when the final letters will be published.)

As reported in the April, 1999 *Lizzie Borden Quarterly*, Mr. Pearson's first book, *Studies in Murder* has been reprinted by the *Ohio State University Press*.

The Introduction was written by *Lizzie Borden Quarterly* subscriber Roger Lane and reproduced in the April, 1999 issue.

(328 pages - 5 1/2" x 8 1/2" - 5 halftones - 5 line drawings)

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HISTORY'S MYSTERIES

(Continued from Page 1)

"Within a week, Lizzie was arrested. The miserly Andrew Borden was said to have a fortune of nearly half a million dollars, though he spent precious little on home and family. Rumor had it there was tension in the Borden household, jealousy and resentment between Abby and the two Borden daughters ... and that Andrew was planning to leave his fortune to his wife.

"The murder attracted national news coverage, drawing reporters from all across the country. Feminists asserted that Lizzie couldn't get a fair trial ... that she wasn't being judged by a jury of her peers. In fact, her sex may have saved her: in the late Victorian era, few could imagine that a well-born, genteel woman was capable of committing such an act. She was acquitted ... but, ironically, after the trial was over, the myth-making began. Lizzie went down in history and legend as an ax murderer. For the past century books, movies, even an opera and a ballet have all explored the mysteries of the case, and presented motives. Some say Lizzie was sexually abused by her father, others that she was subject to epileptic seizures.

"Today, the house where the grisly events took place is a bed and breakfast ... with a macabre aura. The house is supposedly plagued by odd noises, footsteps in the night, doors that open and close by themselves, mysterious stains on the floor."

The embarrassment of riches continues with the *Fall River Historical Society* hosting the world premiere of *The Strange Case of Lizzie Borden*.

This past winter the *Fall River Historical Society* was contacted by *Pangolin Pictures* of New York. They had been engaged to produce an hour-long piece about the Borden murders for the *History Channel*®. The associate producer of the program, Lisa Samson, spent a considerable amount of time in February and March in the Society's archive, working with the staff researching historical facts and reviewing the vast amount of material and artifacts in the collection relating to this infamous case. Interviews for the segment were also filmed at the *Society*. The staff of *Pangolin Pictures* was extremely pleased with the assistance and information obtained. Recently, Lisa remarked in a letter to the *FRHS*, that "through your involvement we feel that our film has a richness of imagery that will delight the audience."

The *Fall River Historical Society*, in association with the *History Channel*®, will be hosting the world premier of the documentary film this summer. The event will be held on July 11, 1999, nearly one month prior to its television premier, in the former *Central Congregational Church*, now home to the *Abbey Grille* and the *International Institute for Culinary Arts*. There will be a coffee hour beginning at 11:00 AM with assorted breads and muffins. At noon, following introductions by representatives of the *History Channel*® and *Pangolin Pictures*, this fine documentary will be viewed by an audience for the first time. Following the screening, an elegant brunch, prepared by the chefs of the *International Institute*, will be served.

Tickets for the event are \$35.00 each and seating is on a first-come first-served basis. Please contact the *Fall River Historical Society* at (508) 679-1071 for ticket information.

LIZBITS

(Continued from Page 5)

Dr. Coughlin maintained an office at 121 (later renumbered to 399) North Main Street, which place also served as his residence.

The former mayor's contacts allowed the city to have a voice in presidential affairs. He was a strong defender of President Grover Cleveland during his two terms in office.

When Woodrow Wilson was elected to office, Dr. Coughlin's influence remained. When Wilson visited Fall River, he was a guest at the doctor's home. Coughlin, a bachelor all his life, died at 60 years old on December 3, 1920 and was survived by his mother. When word of his death reached Washington, the President sent Mrs. Coughlin a message:

"Dr. Coughlin was a true and valued friend of mine, and I always believed, a most serviceable public servant. We shall miss him," President Wilson wrote.

Mayor Coughlin is long remembered as a man of sterling character, an upright citizen, and a sincere worker for his Church.

SOUTHARD MILLER

On the evening of the murders a policeman took Bridget across the street to sleep for two nights with the girl at Miller's. It was the home of Southard Miller at 93 Second Street. This was a duplex residence. The southern portion at 91 Second Street, was occupied by Dr. Seabury Bowen.

Southard Miller was a well-known carpenter and house builder. According to newspaper reports he was the builder of the Borden house at 92 Second Street. He claimed he had known Andrew Borden for half a century. Andrew had worked for him as a carpenter for two years when the City Hall (Market Building) was completed in 1844-45.

Mr. Miller ran unsuccessfully for Mayor in 1868. He served the community as fire chief from 1860 to 1869, and as a Representative in the State Legislature in 1852. He was a Director of the Massasoit National Bank for many years until his retirement.

Mr. Miller was the father of Franklin Miller, the artist, who lived in the house at that time. Franklin studied painting with Robert Dunning also and is acknowledged as a master in the recognized Fall River School of still life painters.

When prosecutors attempted to prove Lizzie insane, Miller testified as to her sound mind. Mrs. Miller said that she had lost in Abby Borden the best and most intimate neighbor she had ever met.

After a life of notable accomplishment and achievement Southard Miller died in Fall River in 1895 at the age of eighty-four.

ABOUT JOHN VINNICUM MORSE

While reading a mystery story by the well-known author, Dorothy L. Sayers, I came across the following, and at once recalled Mr. Morse's carefully contrived alibi which seemed to place him beyond any guilt for the Borden murders: "On the other hand, Charles, I am rather favorably impressed by an untidy sort of alibi; I'm always suspicious of very watertight ones. It is unnatural to know precisely where one was precisely when, and to have a witness to every step and every breath."

Browsers beware, the Internet is not to be trusted! I was startled to find so many errors of fact with just a few hours of browsing. Here are some of them:

Lizzie Drew Borden, Lizzie legally changed her name to Lizbeth. Other misspelled names: Abbey, Sara, Brigitte.

The following reported as fact, rather than rumor: Lizzie killed Abby's cat, Lizzie bought Bridget a farm in Ireland, Dr. Bowen asserted that Lizzie attempted to buy poison from him, Lizzie was graduated from High School, Lizzie described as an ingenue, Emma born in 1851 (actually 1849), Andrew never allowed Lizzie to entertain guests (was it Andrew's prohibition or Lizzie's choice?), Lizzie's rumored stepbrother referred to as brother.

Here are a couple of whoppers: (1) 'A frightened delivery man, bringing a wooden crate to Maplecroft, ran off in terror when Lizzie offered to get an axe for him; (2) the contrariness of the Borden case caused more than 1900 divorces.

The Internet reports that the hip bath (which contained lawyer Jennings' notes) is on display at the Historical Society. Visitors are likely to be disappointed. The hip bath is owned by the Society but is not on display.

On the positive side, on the *Altavista* Search Engine, there is an excellent biography of Nance O'Neil; also, a great description of the Borden case, "Lizzie Borden Unlocked" by Ed Sims.

Further information about Nance, on the *Hotbot* Search Engine: "she had her debut October 16, 1893 at the *Alcazar Theater* in San Francisco" and "in 1929 she made her first talking film with silent screen star John Gilbert. Bad dialogue and Gilbert's squeaky voice led audiences to throw tomatoes at the screen."

I was amused by one reference to Lizzie as Lizzie Boredon, and another, to the Borden case as murderabilia.

ALSO RELATED ON THE INTERNET:

John Vinnicum Morse derived his middle name from his mother's maiden name, Sarah L. Vinnicum (sic).

A play titled *Lizzie, or Better an Outlaw* was written by Terry Mahoney. It is not clear if it ever made it into final production.

A show-stopper song, *Lizzie Borden* (The Fall River Hoedown) was written by the Broadway composer, Michael Martin Brown.

(Editor's note: The "City of Fall River Home Page/Fall River Public Schools" website homepage is located at <http://www.fall-river.mec.edu/>. If you follow this thread to the "John W. Coughlin School" at <http://www.fallriver.mec.edu/coughlinhist.html> you will find an outstanding history of this institution. This ties in very nicely with Mr. Caplain's Mayor John W. Coughlin's piece and his related internet observations.)

THE JOHN W. COUGHLIN SCHOOL

When the John W. Coughlin School opened its door to the children of the east end, it was called by one observer "the most convenient and attractive school in the city." Its location on one of the city's busiest streets, and its 19th-Century decorations still could support that statement.

The two-story brick building on Pleasant Street opened its doors in February of 1895. Today, it houses one class each of kindergarten through grade five, and one special needs room. There is also one K-1 class. George A. Rhoads is the principal.

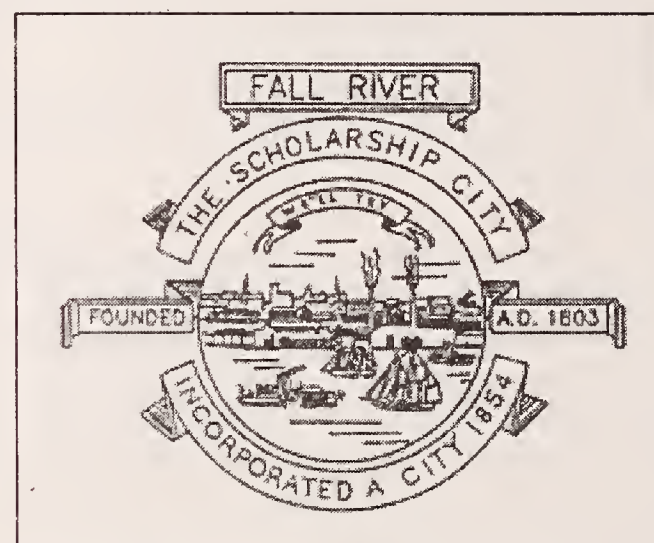
The office and classrooms on the first floor open into a central foyer at the main door. A red and white Coughlin School banner hangs from a table which is used at times as a school store.

Oak wainscoting was used throughout the school. Clear glass windows in the oak panel doors and transoms allow light to enter from the hallways.

A second hallway crosses the main lobby, and in it oak posts and beams form open areas for hanging coats on small brass hooks. The floor, as in the main lobby, is set in a pattern of plain and decorative tiles.

The large main stairway winds down from the second floor on each side of the main entrance. For about 16 years, upstairs was off limits to the students. In 1961 however, when the need for more room became apparent, the second floor was remodeled, and fire escapes and barriers were installed.

Upstairs, a wide hallway, was divided to be used as a reading area and library. The school's parent volunteers staff the library. Nearby, a marble sink remains off the hallway, near the school's newly-painted teacher's room.



Classrooms are trimmed in the same golden oak as the hallways. Each has a built-in bookcase, and chalkboards which slant toward the walls.

In the kindergarten room, former custodian Michael Feijo painted the alphabet and vowels on the walls using brightly colored figures and illustrations. The school's cafeteria is located in the basement. In a corridor nearby, Feijo has painted a picture of the rear of the building with Sesame Street characters who encourage students to keep the school yard clean. On an adjacent wall, Care Bears were painted.

Architect Frank Irving Cooper's name is preserved on an ornate metal plate near the main door, along with yellow brick accents near the roof. Granite steps and granite columns above the entrance show the attention to detail of an earlier age.

On the other side of the door, a similar plaque records the names of the committee. In addition to Mayor Coughlin, the names of Geo. T. Wiley, Thomas F. Finnegan, Charles E. Mills, and Randall N. Durfee have been preserved.

The Fall River Historical Society



451 Rock Street
Fall River, MA 02720-3344

Telephone (508) 679-1071
Fax (508) 675-5754

Website:
<http://tututu.lizzieborden.org/>

Used and Rare Books and Ephemera

Send a business size self-addressed, stamped envelope for a list of used and rare books and ephemera relating to the Borden case.



Miss Lizzie Borden of Fall River, Massachusetts

The *Fall River Historical Society* commissioned artist Victoria Mathiesen to produce a piece of art in watercolor and ink that is gentle both in content and hue. We view her as having treated the subject with great sensitivity and talent.

Victoria strove for accuracy. She studied the case carefully and accurately depicted buildings as they appeared at the time, and events as they are known to have taken place. The recently discovered telegraph-form, handwritten by a person named Manning, (assumed to be John J. Manning, a reporter for the *Fall River Daily Herald*), is included. It was written just after the verdict of acquittal was rendered.

I personally find that the two most interesting depictions in the border area are the memorial stone Lizzie had placed to mark her dogs' graves, certainly confirming her love for animals, and the view of the building she saw as her ship arrived in England. The latter was drawn from a picture that the artist's mother sent from Great Britain.

It takes a bit of time to study all that has been incorporated into this work and we do hope everybody will enjoy the discovery process.

The *Fall River Historical Society* has reproduced only 1000 lithograph copies from the original watercolor and ink. Each print is numbered and the edition is printed on the finest quality acid-free paper, protecting the lithograph from deterioration. The first 100 are autographed by the artist. A certificate of authenticity is issued with each purchase.

Each lithograph is 24 inches wide and 18 inches high. The two portions reproduced here represent only very small pieces of the whole. We regret that the grayscale scanning process cannot do justice to this magnificent piece of art.

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Anna S. Duphiney
Business Manager
Fall River Historical Society



August 4th is almost upon us once again. Has it really been 107 years since the untimely demise of Andrew and Abby Borden?

How can it be the crime is still unsolved? Join us in the lovely Victorian home where the unspeakable really happened; spend time detecting and see what you can discover that the police officers and other officials at the time were unable to find: the proof needed to convince a jury that would convict Lizzie Borden of murder. Spend the night in the John Morse Guest Room, where Mrs. Borden was discovered, or in Lizzie's room where her thoughts lay hidden within the walls which have resolutely refused to give up any secrets.

For it was surely in this room that Lizzie (if indeed it was Lizzie who committed the deeds), planned the perfect murder. Or rent the bedroom of Mr. & Mrs. Borden, where they would spend their last night of peaceful sleep, or an attic room where Bridget Sullivan resided. The home is now completely restored to its original Victorian splendor, with the addition of central air conditioning and other daily comforts of which Mr. Borden would surely not approve! Spend the night as a guest of the Bordens at the beginning of August... what secrets will be whispered to you that others cannot hear? Miss Lizzie, her friends and staff look forward to your visit.....

Come for a tour on July 30, 31 or August 4, and see special reenactments of that fateful day. Browse our gift shop for unique Borden items. We have new items for sale, newly designed t-shirts and sweatshirts in stock, and in mid-July will be carrying the long awaited, newly published book by Leonard Rebello, "Lizzie Borden, Past and Present." This masterful work is of 680 pages has never before published sketches and photos, and is the result of seven years of documented research. Be one of the first to own this book; it is a must for collectors and crime buffs alike. The book will retail for \$ 49.95. Mail orders accepted. Mr. Rebello will be present for book signings on Saturday, July 30, Sunday, July 31 and August 4, 1999.

For Information/Reservations call 508-675-7333 * E-mail lizziebnb@lizzie-borden.com

WWW: <http://www.lizzie-borden.com>

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THE

LIZZIE BORDEN
QUARTERLYGOVERNMENT DOCUMENTS
COLLECTION

Volume VI, Number 4

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October, 1999
JAN 14 2000

Direct From The Original Trial Transcript:

CHOOSING THE BORDEN TRIAL JURY

University of Massachusetts
Depository Copy

By Marilynne K. Roach

(Editor's note: There are those times when a seized moment plants inspiration and genius. Yes, I said genius, because, it is this editor's opinion that Ms. Roach has crossed that line. What started out as a letter to the editor (see page 3) generated an unprecedented article with its foundation rooted in the actual trial transcript. To the best of my knowledge, this is the first article to be based, in great part, upon the actual trial transcript.

Secondly, it is no coincidence that Ms. Roach puts words to paper with a professional air. Because, that's what she is, a professional writer. She is well known for writing children's books with a historical bent. Currently in print is her "In the Days of the Salem Witch Trials," Houghton Mifflin Company, 222 Berkeley Street, Boston, Massachusetts. Through rich historical descriptions and detailed illustrations, she provides a context for the lives of the people who lived through that turbulent time. And, not only that, Ms. Roach also illustrates her books as well with original art!

This issue showcases her amazing talent and research. It should remain as the all-time Borden Jury textbook for future case historians.)

Jurors for the trial of Lizzie Borden have been named in print from the day reporters watched them chosen. But what about the rest of the jury pool summoned to the New Bedford Superior Court, 5 June 1893? Their numbers crowded not only the usual jury areas but all the spectator seats besides. Except for authorized members of the press, the public was excluded from



The Borden Jury

Photograph courtesy of the Fall River Historical Society

the trial's opening day for sheer lack of space.¹

According to the official trial transcript, 145 of the 148 men summoned were present to answer the roll call. The transcript does not, however, name them. It does record the names, places of residence, and answers of the 112 examined that day. (New Bedford's *Evening Standard* listed all 148 names.) Candidates' names were drawn at random and each man stood alone before the jury box while Chief Justice Albert Mason questioned him.²

1. Was he related to the defendant?
2. Was he related to either victim, Andrew or Abby Borden?
3. Did he have "any interest" in this case?
4. Had he "formed or expressed any opinion" about the case? (And by this Mason meant more than the

usual vague ideas gained "upon reading imperfect, abbreviated newspaper reports.")

5. Had he any "bias or prejudice" about the case?
6. Did his convictions prevent his finding a guilty verdict that could result in a death penalty?

In addition, the prosecution or defense could also request the juror to be asked if he were a client of either counsel in the case. (The first time Jennings did this, prosecutor Knowlton seemed to take offense.)³

When the judge approved a candidate, he said, "The juror stands indifferent." If the prosecution objected - as it did thirteen times - Knowlton said, "The Commonwealth challenges." If the defense objected - as it did seventeen times - Jennings instructed Lizzie to rise and say, "Challenge."⁴

(Continued on Page 18)

THE LIZZIE BORDEN QUARTERLY

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PRINCESS MAPLECROFT



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THE LIZZIE BORDEN QUARTERLY

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MISS LIZBETH BORDEN'S EDITOR SPEAKS

Here we are again at the same old stand, telling old and new things about an old story that never seems to die. Be that as it may, since the last issue we had a very close call in preserving our publication.

This might be a good time to point out a little-known fact, and that is, the *Lizzie Borden Quarterly* is not a profit-making venture, rather, it is a labor of love. Indeed, without *Bristol Community College* underwriting the deficit, we would not be in business. Actually, the *Quarterly* was the brainchild of our publisher, Professor Jules R. Ryckebusch. It was he who founded the magazine, and shepherded it through turbulent waters. And those same flood waters recently threatened to engulf our publication.

You see, the computer on which the *Quarterly* is created was an older machine that had seen its day, at least for advanced graphic manipulation and desktop publishing. Things had reached such a sorry state of affairs that, after encountering a multitude of technical problems with the last issue, the technician threw his hands up in horror at the thought of facing more of the same, and insisted a new machine was required to keep us afloat.

We pursued a requisition through the chain of command at *Bristol Community College*, and, after considerable delay and study, the word came back that, while the college appreciates the magazine, and is willing to help by underwriting ongoing deficits, it could not in good conscience make a capital expense outlay. And there we were.

After serious discussions, Professor Ryckebusch once more stood in the gap. He personally provided the necessary funds to continue our publication into the next millennium ... and beyond. The *Lizzie Borden Quarterly* staff would like to take this opportunity to thank Professor Ryckebusch for his generosity, and look forward to continuing an outstanding business and personal relationship.

Making its appearance this month is *All Hallows' Eve*, better known as *Halloween*. A fitting month for the *Lizzie Borden Quarterly*, it would seem. However, before the next issue arrives on your doorstep, we shall have celebrated the *Thanksgiving*, *Christmas* and *Hanukkah* holidays. In addition, we shall cross the sands of time into a new millennium for our *New Year's* festivity. The staff of the *Quarterly* would like to wish you and yours old-fashioned holiday blessings, perhaps as they might have been during the final decade of the last millennium, which would be most appropriate, we do believe.

And, lest we forget, please check your mailing label. If you see **Remaining Issues: 0**, please renew your subscription as soon as possible.

Maynard F. Bertolet
Editor

LETTER TO THE EDITOR

(Editor's note: This issue's headline article, "Choosing the Borden Trial Jury" was born on this page. While reading last issue's "An Anonymous Letter" LBQ subscriber Marilynne K. Roach had a question in mind and forwarded the following letter via email to your editor. It does indeed pose an interesting question, and, provided the inspiration for Ms. Roach's outstanding, detailed and well-researched article in the current issue

Dear Mr. Bertolet,

The letter from An Anonymous Reader in the July 1999 issue of "The Lizzie Borden Quarterly" wonders if Oliver E. Gifford was dropped from the trial jury because of "his knowledge and friendship with the Bordens."

Page 37 of the official typed transcript of the "Trial of Lizzie Andrew Borden" notes that Gifford was excused because he was related to the prisoner. Anonymous' interesting genealogical notes show the kinship was very distant, but close enough, apparently, to concern the court.

(I browsed through a microfilm copy of the transcript jotting a few notes and that happened to be one of them. Why hasn't the thing been published?)

Sincerely,
Marilynne K. Roach

..... Indeed, why not? I do believe the answer is quite simple, and that is, access to the trial transcript is restricted to the strong at heart who are willing to persevere. Also in the current issue is one man's odyssey in acquiring a copy.)

LIZZIE DIDN'T DO IT

More Book News from Mr. Robert A. Flynn
Well-Known Borden Author, Publisher, Lecturer and Promoter

Robert A. Flynn, King Philip Publishing Company Marketing Consultant and Literary Agent, announced the signing of a book contract between Professor William L. Masterton, of Storrs, Connecticut and *Branden Publishing Co.* of Boston, one of New England's oldest publishers with over 200 current titles including *The Lizzie Borden Source Book* by the late David Kent. Adolph Caso, Publisher, represented *Branden*.

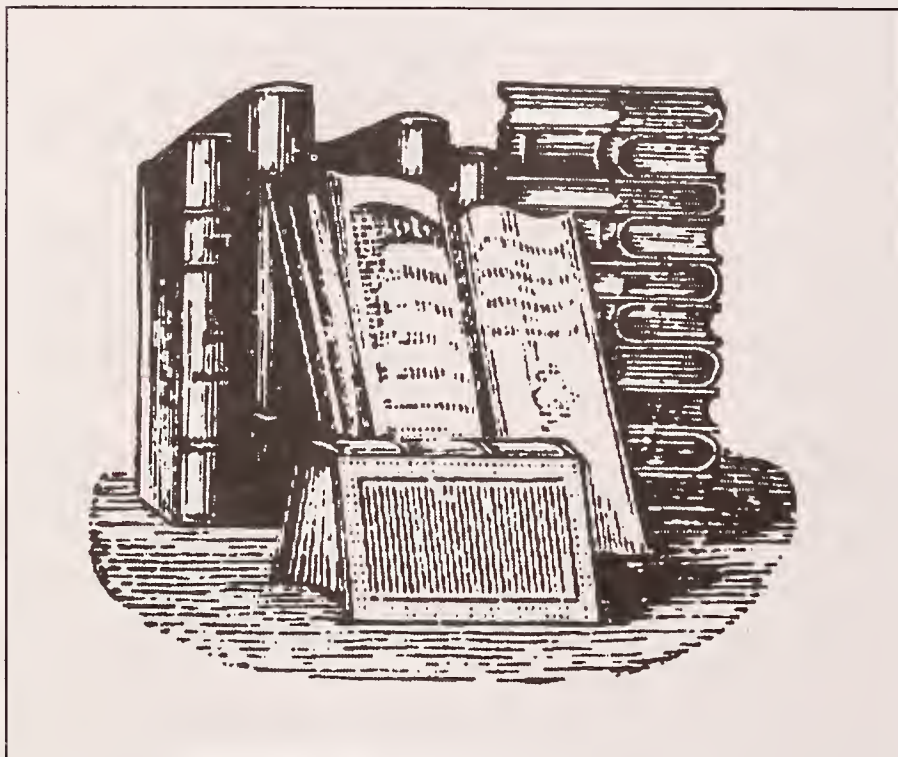
Professor Masterton's book is the culmination of a life-long study of the case and promises to offer new insights and proven theories about the time and manner of the Bordens' deaths, and who could have carried out the slaughter.

The book will be entitled *Lizzie Didn't Do It* and is slated to be published in January, 2000.

THE BIBLIOGRAPHIC BORDEN

by Lisa Zawadzki

Hello again, loyal readers. I've found some intriguing materials for this edition of the *Bibliographic Borden*. All loyal readers will be happy to know that I've finally replaced my ancient, broken-down Macintosh with a speedy new PC, I hated to part with the money, but at least I don't have to fix this keyboard with a butter knife. Or get my disks out of the 'A' drive with a paper clip. Still, I'll miss the old clunker. Anyway, on with the show.



Hoogenboom, Olive

Lizzie Andrew Borden

In American National Biography

Oxford University Press, New York, 1999, pages 210-211

This impressive article was just sitting on the shelf waiting for me at the library where I work. It came from a biographical encyclopedia we just acquired. This page-and-a-half treatment gave a good overview of Lizzie's life and the crime. The author retold the major events and paid considerable attention to the important social factors surrounding the case. The author was even nice enough to say that Lizzie was a "pretty young woman." Of course that's pure opinion, but Lizzie is not usually described in such flattering terms. It's refreshing to see a different point of view once in a while.

While this certainly did not cover every aspect of Lizzie's life, it gave the reader enough information to create a picture of who she was and the times she lived in. The article was followed by a surprisingly lengthy (at least for a 1½ page article) annotated bibliography. It even included some of the plays and novels based on the case. Old Borden buffs won't find anything new, but this was a solid retelling of the basic information.

Floyd, E. Randall

Lizzie Borden: And When She Saw What She Had Done ...

In The Good, The Bad, & The Mad : Weird People in American History

Harbor House, 1999, Augusta, Georgia, pages 25 - 28.

E. Randall Floyd has written another "history" book. This time it was about people in American history he considered "weird." In the introduction Lizzie was called "a Victorian beauty who took an axe ... and well, everybody knows the rest." At least Lizzie got another compliment on her looks, because this piece was no credit to her.

Readers with long memories will recall Floyd's other book *Great American Mysteries*, which I reviewed in the July 1993 issue. It was one of the few works I ever gave real thumbs down on. There were so many factual errors that I said it should have been labeled fiction. Well, this article was a little better. There weren't quite as many mistakes.

The author gave background information and cited some of the conflicting facts that abound in the case. He also gave attention to several of the social influences, such as the involvement of the women's movement. This would have all been great, certainly other authors of such works have covered these topics in brief. But those errors just ruin it for me.

In the first paragraph, it was stated that Lizzie was arrested on August 4th, the day of the murders. That is of course, not so. Further down on the *same page* the date given for the crime was August 2nd. The article further states that Lizzie gave conflicting answers "at her trial." Also not true. Miss Borden testified at the inquest; not the trial.

All of this was too bad, as the author had many good points to make. There were many sides to the evidence and how society viewed women did effect the events. This could have been a very good essay, but it just did not measure up.

Nickerson, Catherine Ross

The Deftness of Her Sex: Innocence, Guilt, and Gender

In The Trial of Lizzie Borden,

In Lethal Imagination : Violence and Brutality In American History

New York University Press, 1999, New York, pages 26 1- 281.

This lengthy and well-written essay explored the ways that the popular perception of gender had an influence in the trial of Lizzie Borden. Nickerson felt that there was strong evidence of Lizzie guilt, but the culture's view of women at the time actually kept her from being convicted. The argument was convincing and made for captivating reading.

The first section of the piece covered the facts and events of the case. The second part dealt with the arguments of both the defense and prosecution. The author went into a detailed historical analysis on how they each used gender stereotypes to make their points. The article was well documented. The notes section cited many books and various articles.

The role of gender in this case has certainly been addressed before. But I can't recall a clearer or more thorough treatment on the subject. Anyone interested in this aspect of the events will certainly want to find this fine item and read it immediately.

That's all for now. I'll see you in the next issue.

by Neilson Caplain

LIZZIE'S OBITUARY

The following is a verbatim report that appeared in the *Boston Herald*, Friday, June 3, 1927, the day after Lizzie Borden passed away:

Headline - *Lizzie Borden's Funeral Secret*
Sub-headline - *Mystery That Surrounded Her After Murder Continues in Death*

FREED 34 YEARS AGO OF DOUBLE SLAYING

"The same mystery that in life surrounded Lizzie Borden, who 34 years ago this month was acquitted of the murder of her aged father and her stepmother after a sensational trial, characterized plans for her funeral today. She died last night at her home on Highland Street, where she lived in seclusion without friends, intimates or relatives.

"Lizzie Borden, central figure in what has been called "America's greatest murder mystery" was 68 years old. About a year ago she underwent an operation, from the effects of which she never fully recovered. Nothing is known of a will.

"Nobody could be found tonight who could tell where or when her funeral will be held. Her lawyers said that if she left any will or written statement, they knew nothing of it. She and her sister, Emma, inherited their father's estate, estimated at the time of his death at \$350,000, and believed to have increased in value since then.

"The sister is still alive, but has not lived with Lizzie Borden for many years. Emma Borden lived in Providence for years and more recently has made her home in New Hampshire. She is the only relative."

The newspaper article continues with an account of the events that took place in 1892 and after and concludes with, "Despite bitter feeling against her in Fall River, Lizzie chose to spend the remainder of her life in seclusion. She had no friends and apparently wanted none. She never talked about the tragedy."

THE COURT HOUSE

If you came to Fall River to view the scene of the Borden murders you would want to visit the *Fall River Historical Society*, *Oak Grove* cemetery, Lizzie's church, and her two houses. But one location that figured largely in the drama is no longer in existence. I refer to the court house where the Inquest and Preliminary Hearing took place. The structure is long gone, even the street on which it stood is different than in Lizzie's day.

The court house was built of granite that was probably quarried in town. It was two stories high, with a front facade of an additional story and topped with a bell tower. It was erected after the disastrous fire of 1843 devastated the central part of the town. The building originally housed a stable for the nearby *Richardson Hotel* and for several express companies. Hay lofts were located on the second floor.

The city acquired the structure in 1857. Before that time, the Tribunal of Justice was in a building on Bedford Street. The judge was Louis Lapham, a well-known lawyer who presided until 1873 when the court became the Second District Court.

Upon the acquisition by the city, extensive alterations were

made. The west end was occupied for a time by the Highway Department for hay storage. Space was provided for the storage of Fire Department apparatus. The Police Department was located in the east end and had six detention cells in the basement. The court was located in the Southeast part of the building.

The fire apparatus was taken out in 1875, and the highway material in 1879. The building was remodeled again and an expanded court house was quartered in the west end of the structure.

Lizzie's ordeal was staged in what was known as the Police Court which was established in 1854. The first presiding Justice was Joshua Blaisdell, and it was he who presided at the Inquest and Preliminary Hearing, and then remanded the case to the Grand Jury. He resigned the office after the trial in 1893.

The court house was removed to a new, more centrally located building in 1911. The old structure remained in use for various city offices, and finally it was auctioned off in 1917, and razed shortly thereafter.



THE OLD COURT HOUSE AND POLICE STATION

Photograph reproduced courtesy of the *Fall River Historical Society*

We are most fortunate to view this photograph. Mr. Dennis A. Binette, Assistant Curator of the *Fall River Historical Society*, took the time to search their archives for a print of this historical building. We believe this to be the first printing of this photograph. We are especially grateful to the Fall River Historical Society and Mr. Binette for making it available.

(Continued on Page 23)

LIZZIE BORDEN PAST & PRESENT

A Book Review by Lisa Zawadzki

(Editor's note: In this issue, at her editor's request, Ms. Zawadzki included additionally in her efforts a full-blown book review of a major new Borden reference work. We thank her for that. At first glance, Mr. Leonard Rebello's book is an imposing work indeed. It boggles the imagination and makes a starting point difficult. I am personally aware that this work has consumed Mr. Rebello for several years and represents the full fruit of his talents and perseverance. We welcome Mr. Rebello's studied reference work to a growing body of research material.

For additional book news, please see the boxed announcement on page 3.)

Wow! Leonard Rebello's new book *Lizzie Borden Past & Present* is awe-inspiring. It is a huge cornucopia of Borden lore that any serious student of the case will love from page one. Part bibliography, part photo album, part history book; this volume has enough information to keep you reading for a long time to come. The scope is tremendous, starting with Lizzie's genealogy and ending with events of the present day. The amount of work that went into this book must have been enormous. I, for one, am deeply impressed.

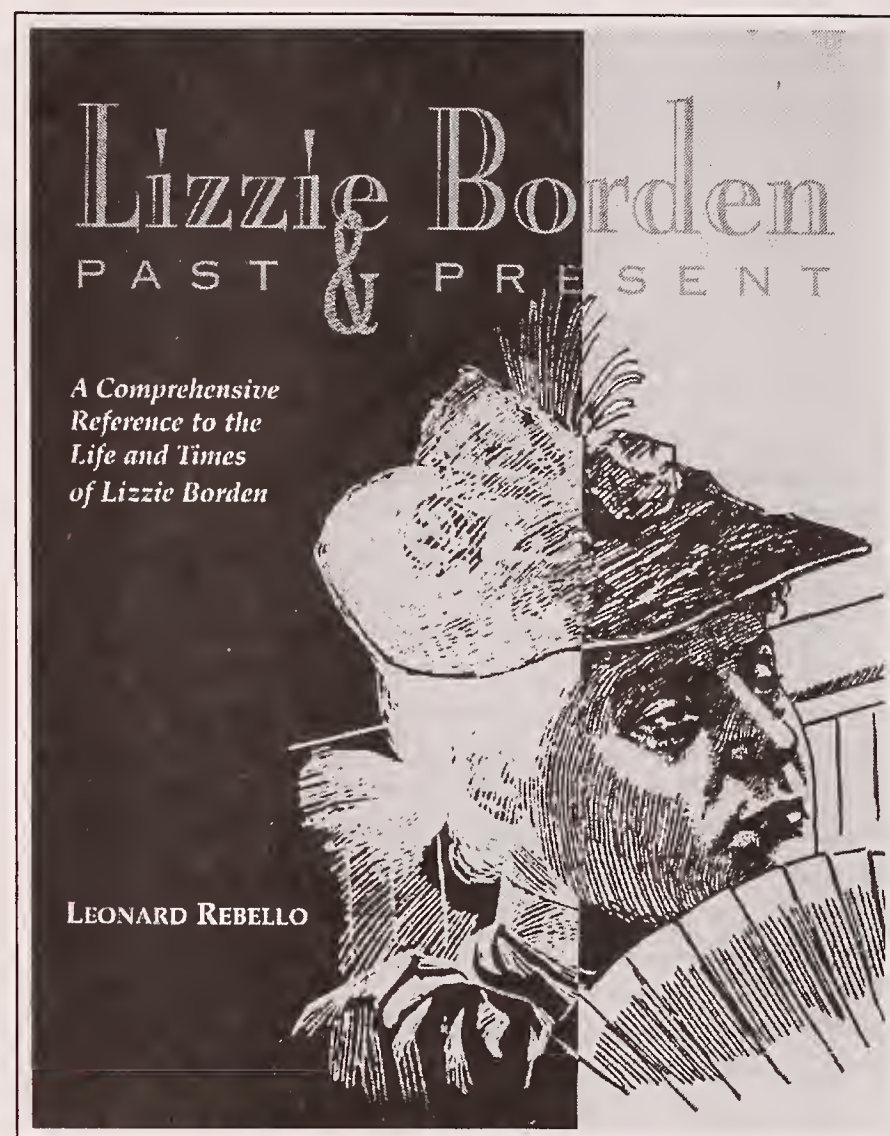
The book is divided into sections, roughly following the life and literature of the case chronologically. Starting with the origins of the Borden family, the author presents information on a huge variety of topics such as the family coat of arms, brief biographies of family members, and a history of Borden properties. All these subjects, as with virtually everything else in the book, have citations to source documents and related articles. This especially, truly makes the book a librarian's dream.

The next section covers the murder, trial and acquittal. Each step of the process is covered, no matter how small the detail. Exerts and summaries from documents listed let you follow the events. Need a citation to articles on different theories to the crime? The police department's annual trip to Rocky Point? The sketch artists covering the trial? It's all here along with much more than I could ever hope to mention.

Following that chapter is one devoted to the life and legend of Miss Lizzie. Property records, her and Emma's wills, the recollections of friends, and some rumors make for fascinating reading. For example, I learned that Miss Emma once resided at the Minden Hotel in Providence, a place my father once lived during his student days.

After that, the author chronicles the great output of literature on the case. Many of the major works listed even had citations to their reviews and biographical information on the authors. They are by type of work, starting with a detailed list of full-length books on the case. Following that, the next part deals with items from the performing and creative arts. The last segment details the various contemporary doings that are related to Miss Lizzie. Again, there are a great variety of interesting subjects for the reader to pursue.

The book ends with a compilation of names of involved parties, each with a short description of their connection to the case. Several appendices were included, covering such things as land transactions, maps, a chronology of events and an alphabetical bibliography of works mentioned in other parts of the book.



LIZZIE BORDEN PAST & PRESENT

By Leonard Rebello

With a Forward by Robert T. Johnson, Jr. Esq.

Special Assistance by Neilson Caplain

Published 1999 by Al-Zach Press

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Fall River, Massachusetts 02720-4129

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I must also give a special hooray for the pictures. There were photos of buildings, people, and places. Many of them I had never seen before. Some of the newspaper sketches are real howlers. It is said Miss Lizzie laughed at them, and it is easy to see why. The maps and diagrams (apparently drawn especially for the book) are particularly impressive, especially the cutaway of the house on page 48.

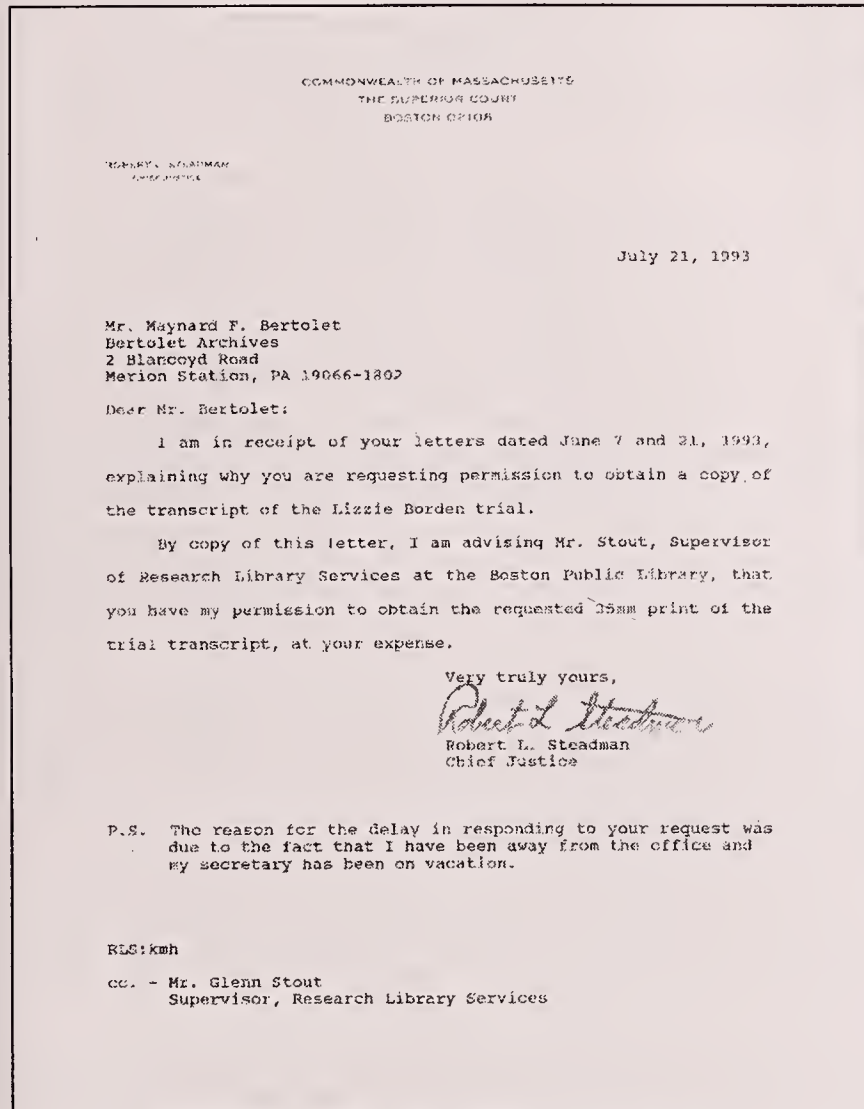
This book will provide the way to many extraordinary items, but it does not (and could not) reprint everything. Someone looking for a casual retelling of the murders will likely be overwhelmed. This book is for the more devoted Borden scholar, who will want to follow the leads offered and read through all the fascinating goodies. That said, as a reference work, this is more of a browser's book than a straight dictionary-type reference book. If this sounds good to you, get hold of a copy and browse. I promise you won't be disappointed. Wow!

(Continued on Page 17)

THAT ILLUSIVE TRIAL TRANSCRIPT

By Maynard F. Bertolet

Why is it, you may ask, that articles about the Borden case generally refer to the Preliminary Inquest and Preliminary Trial transcripts, rather than the actual Trial transcript? With appreciation and acknowledgements to *Goodbye Lizzie Borden* by Robert Sullivan, let us first of all examine what each proceeding was, in the days of Lizzie Borden.



SUPERIOR COURT CHIEF JUSTICE ROBERT L. STEADMAN LETTER
(Please note carbon copy to Boston Public Library Research Library Services)

In Massachusetts, the Preliminary Inquest became law in 1877 when the prior vehicle, the "Coroners-Jury" statute, was revised and the duties transferred from the coroner to a District Court officer. This was the law during the time of the Borden case proceedings. The revised Act required that District Court judges hold hearings whenever a mysterious murder occurs. At the conclusion of the hearing, the judge was required to file a report certifying the following.

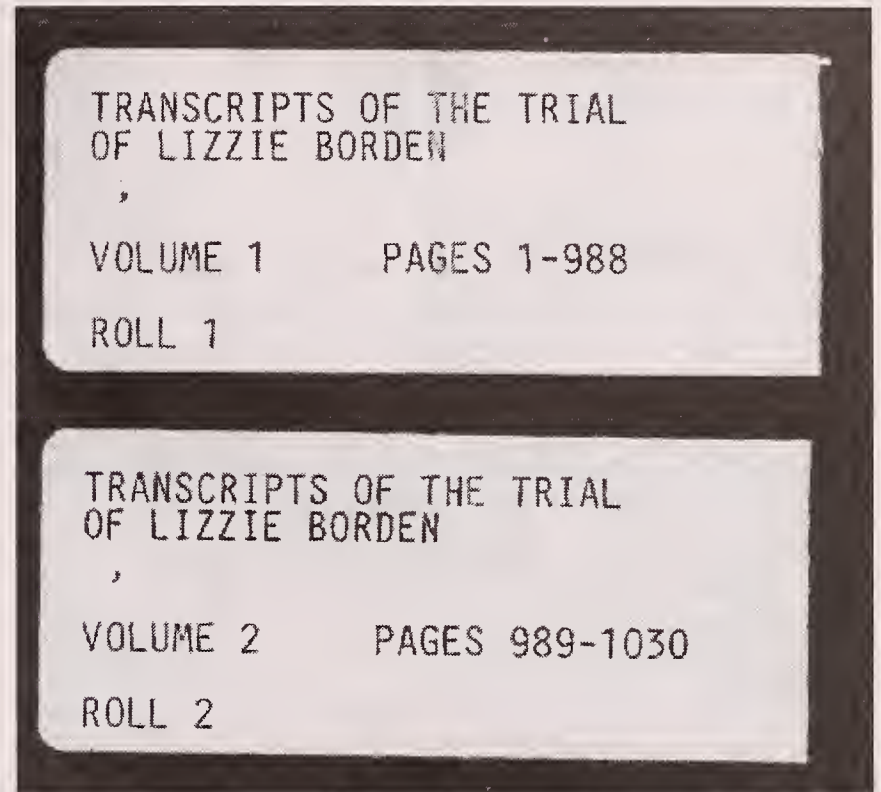
1. Name of the deceased.
2. How and when the death occurred.
3. If known, the name of the person or persons causing the death.

The Borden case inquest began on Tuesday, August 9 and concluded on Thursday, August 11, 1892, after which, Miss Lizzie Borden was arrested.

In Massachusetts, the Preliminary Trial, or Hearing, is now called a "Probable Cause Hearing." It is a hybrid criminal proceeding held in the District, or Lower Courts, to determine if

there is probable cause for charging a defendant with a crime that is beyond the jurisdiction of the District Court.

In Miss Borden's case, the Preliminary Trial proceedings began on Thursday, August 25, 1892 with Judge Blaisdell presiding and concluded on Thursday September 1, 1892 when Lizzie was held for the Grand Jury.



THE TWO CANISTERS CONTAINING THE MICROFILMED TRIAL TRANSCRIPT
(Please note, there are a total of 1,030 pages in the Trial Transcript)

Both of these documents are readily accessible and available for purchase from the *Fall River Historical Society*. Consequently, authors have easy access to these documents.

Miss Borden's trial began on Monday June 5, 1893 with the selection of the jury, and concluded on Tuesday June 20, 1893 when Miss Borden was declared not guilty. Acquiring a copy of the Trial Transcript, however, is not an easy matter.

To the best of my knowledge, there is only one location where researchers have authorized access to the official trial transcript, and that is, in the research library of the *Boston Public Library*. And, to compound access difficulties, it is only available on microfilm, consequently, it requires sitting in front of a microfilm reader and looking through frame after frame, while taking handwritten notes. This is the procedure Ms. Marilynne K. Roach followed during preparation of the current issue's headline article, *Choosing the Borden Trial Jury*.

There is an option to wade through a bureaucratic labyrinth and purchase a copy. However, a copy cannot be purchased directly from the *Boston Public Library*. You must first submit a letter to the Chief Justice of the Massachusetts Superior Court and explain your reasons for wanting a copy. If this is approved, you will receive a letter from the Chief Justice granting permission for you to make the purchase. A copy of the letter is forwarded to the *Boston Public Library*, authorizing the purchase. Keep in mind, after succeeding in this endeavor you will end up with a microfilm copy requiring a special reader to view the film.

(Continued on Page 23)

THE MURDERER WHO INADVERTENTLY HELPED MISS LIZZIE

By Denise Noe

(Editor's note: We welcome the continuing appearances of Ms. Noe to our pages. With one of those strange coincidences, both Ms. Noe and Mr. Caplain wrote about the Bertha Manchester murder case. Since both had done their homework, and the articles look at the event from different angles, and there is little overlapping, it was decided to run them both in the same issue for comparison.)

José Correira never set out to help Lizzie Borden. He was neither friend nor acquaintance; indeed, he never even met her. He was not a witness at the trial nor in any way related to the defense team. Nevertheless, he was instrumental in securing her acquittal.

Ten months after the Borden slayings, another axe murder was committed in Fall River, Massachusetts. The victim was a twenty-two-year-old woman named Bertha Manchester who worked on her father's dairy farm. She had been in her kitchen when the murderer struck. Even though she was axed from the back, with multiple wounds to her head and neck -- like Abby Borden -- her ripped clothing led investigators to believe that, unlike Mrs. Borden, Manchester had put up a furious although ultimately futile fight for her life.

The autopsy of Bertha Manchester was performed by the very same Dr. William Dolan who had done the autopsy on Mr. and Mrs. Borden. He found that Manchester had been struck twenty-three times with an axe on the back of her head.

A headline ran in the *Boston Globe* that could not have been of more benefit to the jailed Lizzie:

STARTLING PARALLELISMS MANY POINTS OF RESEMBLANCE FOUND BETWEEN BORDEN AND MANCHESTER MURDERS

The article pointed out the uncanny similarities of Manchester's wounds to those of Abby, both in number and place. It also stated that, as at the 92nd Street Borden house, nothing seemed to have been stolen from Manchester. Furthermore, the assassin appeared to have spent a long time at the crime scene after finishing his brutal work. The finger of suspicion had pointed at Lizzie, in large part, because it seemed so improbable that an outsider could have murdered Abby and then dallied around the residence for an hour and a half until Andrew came home.

Finally, the Manchester murder was committed at 9:30 AM, a busy time at the Manchester dairy farm. Again, people have always wondered how a stranger could have exited onto a well-frequented street after slaying the Bordens but here was a murderer with a similarly reckless *modus operandi*. One of Lizzie's defense attorneys, the talented Andrew Jennings, made the most of these similarities when he asked a group of reporters: "Are they going to claim that Lizzie Borden did this too?" Of course, the joke was that that was impossible since Lizzie had been in jail at the time.

On June 5th, a suspect was apprehended in the Manchester slaying. He was José Correira and he was later tried and convicted of the crime. A Portuguese immigrant and farm laborer, Correira had worked for Stephen Manchester and was fired by him. During his employment, Bertha Manchester had served

codfish, a dish Correira disliked, to the young laborer on a daily basis. When the elder Manchester discharged Correira, the two men quarreled bitterly over Correira's severance pay. Their argument must have been made especially difficult by the reality that Manchester could not speak Portuguese and Correira did not know English. During the heated, and probably incoherent exchange, Mr. Manchester slapped the fired farm worker. A few days later Correira came back to the farm seeking revenge. He couldn't find the father so he took his rage out on the daughter.

Luckily for Lizzie, the Borden jury went to trial knowing that Fall River had an axe murderer who could not be Lizzie and who fit the stereotype of a brutal murderer far better than she did. José Correira was no refined, upper-class "lady" but, as Ann Jones points out in *Women Who Kill*, "... exactly the type of person expected to commit brutal violence: young (twenty-two at the time), male, lower-class, a manual laborer, and an immigrant."

What the Borden jury did not know was that José Correira could not possibly have been the murderer of Abby and Andrew Borden because he was not in the United States when these crimes were committed. He was in his native land, the Azores, the Portuguese-held islands that are almost midway between Europe and North America. Correira arrived in the US in April of 1893, a full eight months after the Borden slayings.

Robert Sullivan in *Goodbye Lizzie Borden* speculates that Correira's homicide may have been inspired by the Borden axe murders since he probably heard of them from other Portuguese-speaking people and any dreadful crime usually inspires copycats. However, there is no way to know for certain if this is true.

Correira was sentenced to life in prison for the murder of Bertha Manchester. He served twenty-six years, then had his sentence commuted by the Massachusetts Governor on condition that he leave this country for the Azores.

At this point, the forty-eight-year-old Portuguese laborer and axe murderer disappears from history, perhaps never knowing or caring about the part he played in aiding Lizzie Borden.

(Editor's notes: We are fortunate that Ms. Noe continues to furnish articles of substance. I am pleased to mention that she has other works in progress.

The next page contains a copy of the three verses to "You Can't Chop Your Poppa Up in Massachusetts." The chorus is probably well known to all.

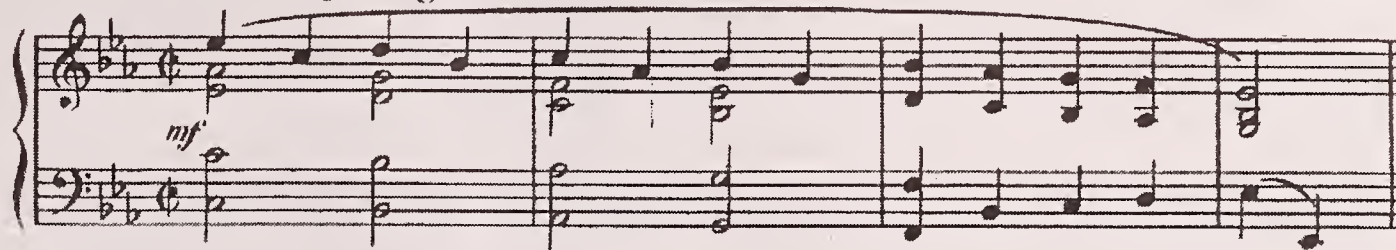
Actually, the title is a misnomer. It was written by Michael Brown for the Broadway show "New Faces of 1952" and was officially titled "Lizzie Borden." In the show "Lizzie Borden" was sung by Joe Lautner, Bill Mullikin, Paul Lynde, Patricia Hammerlee and the Company.

"New Faces of 1952" had a run of 365 performances. It was produced by Leonard Sillman and starred Eartha Kitt (who can ever forget her rendition of "Monotonous?"), Paul Lynde, Ronny Graham, Robert Clary, Alice Ghostley, June Carroll, Rosemary O'Reilly and Virginia de Luce, new faces all!!

2 YOU CAN'T CHOP YOUR POPPA UP IN MASSACHUSETTS (LIZZIE BORDEN)

Moderately Bright

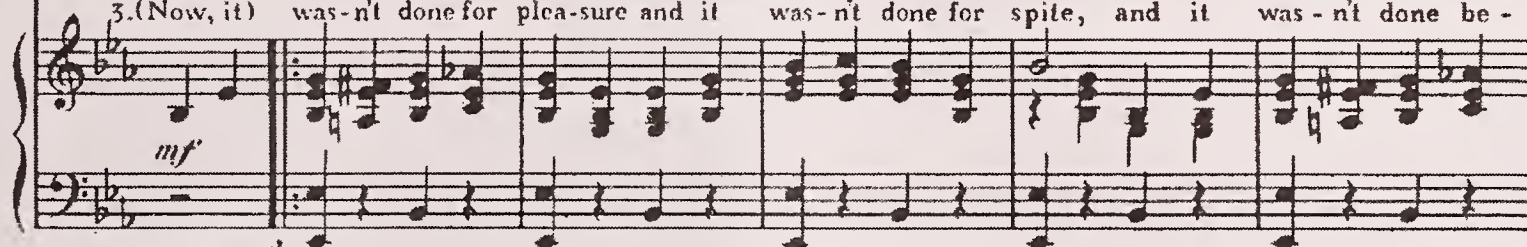
MICHAEL BROWN



Key Eb VERSE

||s : d || m : re m : f | m : d id : m | s : l is : m | e : - is, : d | m : re m : f |

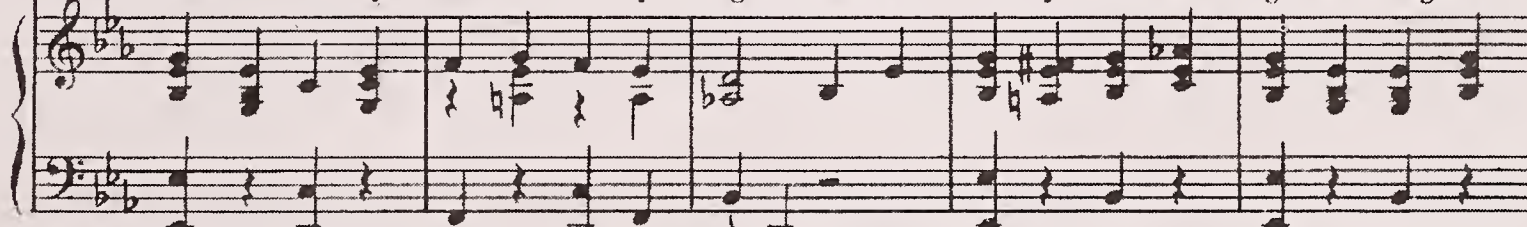
1. One hot day in old Fall Riv-er, Mis-ter Andrew Bor-den died, and they book'd his daugh-ter
2. (Now, she) got him on the so-fa, where he'd gone to take a snooze, and I hope he went to
3. (Now, it) was-n't done for plea-sure and it was-n't done for spite, and it was-n't done be-



Tacet + Eb

||m : d il, : d | r : m tr : d | t, : - is, : d | m : re m : f | m : d id : m |

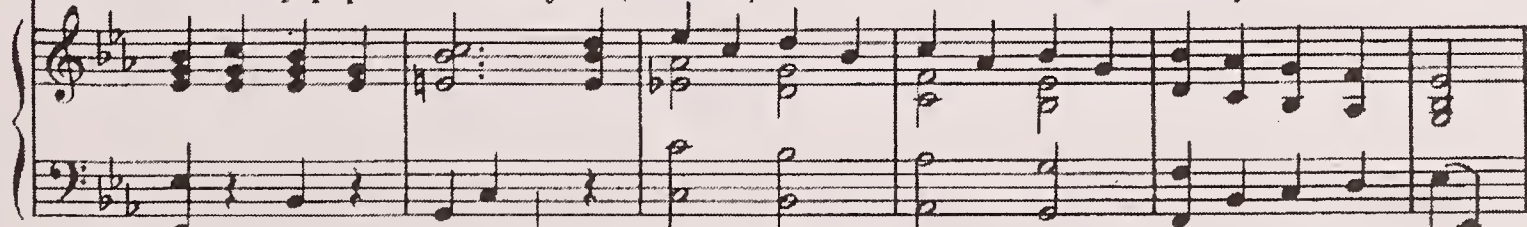
Liz-zie on a charge of hom-i-cide. Some folks say, "She did-n't do it" Oth-ers
heav-en, 'cause he was-n't wear-ing shoes. Liz-zie kind of re-ar-ranged him with a
-cause the la-dy was-n't ve-ry bright. She had al-ways done the slight-est thing that



Cm F7 Bb7 Tacet Eb

||s : l is : m | l : - il : t | d' : l it : s | l : f is : m | s : f m : r | d : - ||

say, "Of course she did." But they all a-gree Miss Liz-zie B. was quite a prob-lem kid.
hatch-et, so they say. And then she got her moth-er in that same old-fash-ioned way.
mom and pop-pa bid. They said, "Liz-zie, cut it out" and that's ex-act-ly what she did.



C7 Ab Cm Fm Eb Bb7 Eb

+ Symbols for Piano-Accordion, Guitar & Banjo

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Campbell, Connelly & Co. Ltd. 10, Denmark St. London. W.C.2.

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The Edmund Lester Pearson/Frank Warren Knowlton Correspondence

Conclusion

Printed courtesy of the Fall River Historical Society

Letter Number 89:

November 11, 1926.

Mr. Edmond L. Pearson
The New York Public Library,
Fifth Avenue,
New York City.

Dear Pearson:

Thank you very much for your invitation to lunch with you. I am very happy to accept. The time, however, is a little indefinite still. I will let you know as soon as I find I can get away.

Yours sincerely,

FWK:ED

Letter Number 90:

November 23, 1926.

My dear Pearson:

I am very grateful to you for sending me the advanced copy of the "Murder at Smutty Nose". I am afire with anticipation of the pleasure that I am going to get from the book.

Let me congratulate you upon the startling yellow cover. How anybody can pass a book store window without going in and buying the book, I cannot imagine.

I am going to write you later after I have had a chance to read it. In the meantime, I have to guard it very carefully against its being lugged off before I have had my chance at it.

Gratefully yours,

Mr. Edmund Pearson,
The New York Public Library,
Fifth Avenue,
New York City.

(Editor's note: "Murder at Smutty Nose" was published in the United States by Doubleday, Page & Company. The official publisher's date is 1927. It was Pearson's tenth published book. Chapter XI is "The Bordens: A Postscript." However, the twelve pages are hardly a postscript. Mr. Pearson's subsequent writings included "Five Murders," 1928, [includes "The End of the Borden Murders" on pages 263 through 394], "Instigation of the Devil," 1930, [includes "Rules for Murderesses" on pages 329 through 331] and "More Studies in Murder," 1936, [includes "Legends of Lizzie" on pages 121 through 132.] And, lest we forget, his book "Trial of Lizzie Borden" was published in 1937.)



Edmund Lester Pearson (1880-1937)

Reproduced from *Masterpieces of Murder* by Gerald Gross
Published 1963 by Bonanza Books, a Division of Crown Publishers, Inc.
New York City, New York
By Arrangement with Little, Brown & Company

Letter Number 91:

November 24, 1926.

My dear Pearson:

My partner, Frederick Nash, looked through your book as it lay on my desk and he wants me to ask you if you know where he can get a copy of the second edition of Lewis and Bombaugh's book, published in 1896, entitled "Stratagems and Conspiracies to Defraud Life Insurance Companies", or even the earlier one published in 1878.

He also wants me to call to your attention two books appearing in the Catalogue No. 144 of Dulau & Company, Ltd., 34 Margaret Street, Cavendish Square, London, W.I. They are as follows:

440 on p. 40. "Crime. The life of David Haggart, alias John Wilson, alias John Morison, alias Barney M'Coul, alias John M'Colgan, alias Daniel O'Brien, alias The Switcher. Written by Himself, while under sentence of death. Bound in between pp. VIII and I is a blank leaf, of the same paper as the frontispiece, on which is written, signed and dated by David

Haggart from the Iron Room, Edinburgh Jail the 14th July, 1821, 'This is a true account of my Life partly written by myself and partly Taken down, from my own lips while under Sentence of Death.' And: Phrenological Observations on the Cerebral Development of David Haggart. By George Combe, Esq. Inscribed presentation copy from the author. 2 Vols. in 1, post 8vo., half calf. A Nice Copy. Edinburgh, 1821. £ 1 5s."

1114 on p. 91. "Portraits, Memoirs and Characters of Remarkable Persons from the Revolution in 1688 to the end of the Reign of George II, collected by James Caulfield. About 150 portraits of Convicts, Highwaymen, Rebels, Giants, Beggars, etc. 4 vols., large 8vo., half roan. 1819. £3 3s."

These apparently rare publications he thought you might possibly want to acquire, either for yourself, or for your library.

Sincerely yours,

Mr. Edmund Pearson,
The New York Public Library,
Fifth Avenue.
New York City.

Letter Number 92:

THE NEW YORK PUBLIC LIBRARY
5TH AVENUE & 42ND STREET
NEW YORK CITY

November 28, 1926

Dear Knowlton:

Thank you for those two titles; I shall look to see if we have them here. I know a little about Haggart, as Roughead has written about him in one of his books. For the most part, these rare English books are, so far as my own library goes, outside my scheme of life.

I have never seen but one copy of each of the editions of Lewis and Bombaugh's book. I am not sure that we even have it here. I would advise your partner to ask Smith & McNance, or Lauriat, or some other good Boston book-dealer, to advertise for the second edition of it, in the Publisher's Weekly. This ought to get it, if anything will. It will cost say, about 50 cents for the advertisement.

Sincerely yours

E.L.P

Letter Number 93:

December 16, 1926.

Dear Pearson:

Although somewhat delayed, I have concluded my reading of "Murder at Smutty Nose" and I had a very enjoyable time reading it. Some of them were crimes wholly new to me. Some of the others, of course, are old favorites. I found my interest so revived that I went back to your older book and read your first treatise on murder as a fine art. I think perhaps the most tragic picture in the whole book is poor old Dr. Crippen and his inamorata looking hopefully for the promised land, standing side by side at the ship's rail, and the suddenness of the destruction of all their plans and hopes. I think I shall have to re-read Crippen's trial in the British Trials Series.

Thank you very much for writing the book, and also, for sending it to me. You have solved the question of what I shall give a good many of my friends for Christmas.

I am also deeply indebted to you for sending the "Outlook" for December 15. My partner, John Hall, who has always enjoyed your books, came to me this morning and told me you had his unbounded admiration because you put into words all of his inarticulate feelings about the trial in New Jersey. The result of reading the article is a letter to the editor of the Herald, a copy of which I am enclosing herewith. I am in hope that this will bring forth a snappy editorial.

My grievance against Senator Simpson is the same grievance I felt against Senator Walsh and Senator Wheeler at the time of the Daugherty investigation in Washington, that the methods adopted by this class of prosecutor and the kind of evidence they fathered and produced, together with their obvious newspaper propaganda, make it so difficult for a fair minded person to have any idea where the truth really lies. I never felt at all sure whether Daugherty was guilty until he was tried in a reasonably sane and restrained atmosphere in the Federal Court in New York, and while I have always felt the probable innocence of the Hall side of the family in the Hall-Mills case, I am indignant that the attitude of the New York Mirror and Simpson makes it impossible for a great many other people to reach in their own minds a sound conviction of the innocence of these people.

Gratefully yours,

Letter Number 94:

December 16, 1926.

Robert Lincoln O'Brien, Esq.,
The Boston Herald,
Boston, Mass.

Dear Mr. O'Brien:

The undersigned wish to call to your careful and thoughtful consideration an article in "The Outlook" for December 15, 1926, entitled "Five Hours in Court at the Hall-Mills Trial" by Edmund Pearson.

We suggest that whatever need there may be for reform in the medical or legal professions the need that cries to Heaven is for reform in the quality of the men who report the news.

Sincerely yours,

Letter Number 95:

THE NEW YORK PUBLIC LIBRARY
5TH AVENUE & 42ND STREET
NEW YORK CITY

May 13, 1927

Dear Knowlton:

I am disappointed because you never came over here, to tell me about the Bram news.

In June and July I shall be in Boston and Cambridge, and shall try to salute you briefly. I have no less than three books on my hands during the next two years, and one of them - on murder - has to be done this year. I am resigning from the Library, on July 1, to enable me to do this, and other work, so - to get in practise - you might teach your secretaries and scribes my home address: 44 West Tenth St., New York City. I keep my connection with The Outlook, and shall also be available at the Harvard Club, for people from Boston who may be in this vicinity, and will lunch with me. Lawyers, especially.

I plan none of the articles now appearing in Vanity Fair for the next book, but five or six select and curious cases. One is the strange Hart-Meserve case in Tennant's Harbor, Maine, about 1878; I have one book on it. Another is Mr Small of Ossipee, N.H. about 1916, but the nearest to a Massachusetts case is the one tried in the Federal Court in Boston, and known as the murder on the Barge Glendower. If you look at your letter to me of October 28, 1926, you will see that I have mentioned it to you before.

I am to see Dr McGrath about this in order to get - if I can - some pictures from him. But, - here is the nigger in the woodpile:-

I do not now know the name of the defendant, nor the date of the trial. You say some of your bright young men remember the case well. Will you of your unfailing kindness do this for me? Ask them the names and the dates, and of yourself tell me what lines of inquiry I should pursue to get hold of the stenographic minutes of the trial. He was acquitted (alas!) so there is no record on appeal. He was also guilty, for he confessed! I suppose that it will mean finding who were some of the counsel, and then to discover which eminent Boston barrister whom I have the honor of knowing - Knowlton or Rob Dodge or F M Ives - can be imposed on to pull the wires for me.

Hopefully yours

Edmund the Cadger

Letter Number 96:

May 16, 1927.

Dear Pearson:

Your very welcome letter of May 13, with its interesting news, makes me also sorry that I haven't had a chance to see you in New York. I hope to be there some this summer, but I haven't been there for several months.

I am glad you are going to be able to put out more work and I shall look forward to your efforts when you are unhampered by your duties at the Library.

I shall surely remember your address - 44 West 10th Street.

The Tennant's Harbor case I do not remember. The Mr. Small case I remember quite distinctly. The Barge Glendower case, however, I think I can help you on. Your friend Asa French tried that case for the Government. I called him up as soon as I got your letter and he thinks there is no doubt that he can get the stenographic minutes. If he hasn't them himself he is sure he can get them from the office of the Federal Attorney in Boston. He told me that John Feeney, who is today our leading lawyer in Massachusetts specializing on criminal work and by far the most successful, defended him. Judge Putnam, a strong and forceful judge of the old school, presided. French tells me that the man did not confess, so far as he knows, but that he was a sympathetic figure; that Judge Putnam charged violently against the Government and that

when the man was acquitted and sought to shake the hands of the jurors who had acquitted him, two or three of them either refused to do so or did so with admonitions that he should not do it again. French promises to let me hear from him in two or three days, and let me know about getting the record.

A friend of mine dropped at my house the other day a large size calf bound report of the Webster case. It is by far the most complete record I have seen and I suppose it was available to you when you wrote your book. The thing that particularly interested me in it was Webster's speech to the jury just before the charge of the court, - the famous speech in which he accuses lawyers of having suppressed evidence that would have acquitted him.

By the way, a friend of my partner, Mr. Choate, turned over to him the other day an old family possession, a manuscript in Chief Justice Shaw's handwriting of his remarks to the jury at the time of the sentence of Webster, and Mr. Choate presented it to Harvard Law School to put in their archives.

Looking forward to your promised visit in June or July, I am

Yours very truly,

FWK:ED

Letter Number 97:

(Editor's note: Miss Lizbeth A. Borden passed away on June 1, 1927 in Fall River at the age of 67. Mr. Knowlton was quick to inform Mr. Pearson about this event. While Mr. Pearson, in his response to the following letter, mentions the passing of sister Emma on June 10 in Newmarket, N.H. at the age of 78, strangely, he makes no mention of Lizzie's demise.)

June 7, 1927

Mr. Edmund L. Pearson
44 West 10th Street
New York City

Dear Pearson:

Of course you did not fail to notice that our old and dear friend Lizzie Borden died last week. The number of people who have commented on it show I think not so much a reflection of the everlasting interest in the case as much as the influence of your book. Many people have said that her secret died with her. Personally, I have my doubts. I think the truth was no secret to her sister Emma who apparently is still alive although in some unidentified sanitarium.

Thinking that they might interest you, I have collected the comments that appeared in

the New Bedford papers last week. These clippings you may keep or do with as you may see fit. Eventually, however, I should like to have them back as the closing chapter of my book of clippings with reference to the trial.

Mr. Choate's secretary, who is a devoted admirer of yours, told me of her reaction on reading of the death of this distinguished lady. She said she would have liked to have been a fly on the wall when Lizzie met her father and step-mother in that house of many mansions. Apparently her grave has been dug beside the graves of her victims. I wonder if she will rest in peace.

I can't give you any definite information yet about the transcript of the record in the case of the United States v. deGraf. Asa French tells me that he has made careful search among his papers and is convinced that he hasn't the Government's copy. He feels sure that he can locate it in the United States Attorney's office and that they will let him have it perhaps permanently.

I ran across John Feeney who defended deGraf. He tells me that Dr. Boos, (I think that is the doctor he spoke of) who is the leading expert on poisons in this neck of the woods, has his transcript of the testimony, apparently having desired himself to write about it. He also denied with much heat that deGraf ever confessed and pooh-poohed the story that the man's deformity was due to the cruelty of the captain who he is supposed to have murdered. However, John is picturesque in his language, always, and impulsive rather than accurate.

I am looking forward to seeing you when you come and I hope it will be soon. I shall probably be away about a week or ten days in July starting in about the 27th of this month so I hope it will not be at that time.

Sincerely yours,

FWK:MED

Letter Number 98:

June 9, 1927.

My dear Pearson:

Asa P. French called me up last night to tell me that he had just been presented with the Government's copy of the transcript of the record in the case of United States v. de Graf, and that the volume will be at your disposal. I told him that I

thought you were going to be around in Boston sometime this month or next, and it would undoubtedly give you a good deal of pleasure to drop in to see him. However, if you are to be delayed and want the book before then, I think French would be very glad to have you write him and ask him for it.

With best wishes, I am
Sincerely,

Mr. Edmund L. Pearson,
44 West 10th Street
New York City.

Letter Number 99:

THE NEW YORK PUBLIC LIBRARY
5TH AVENUE & 42ND STREET
NEW YORK CITY

Saturday

Dear Knowlton:

The clippings are amazing, and so is today's news of Emma's death. Thank you heartily, and thanks again for good offices re deGraf. I am writing to Mr. French. I will carefully return the clippings in a day or more. See you later.

Sincerely yours

E.L.P.

Letter Number 100:

The Outlook

120 East 16th Street-New York

EDITORIAL ROOMS

July 12, 1927

Dear Frank:

There was a decisive note in the tones of your telephone girl, the day I called at your office. She said you were away for a week. As I had the Class reunion, a trip to Rockland, one to Ossipee, and a few days of much needed tennis, golf, and swimming at Newbury, I could not manage to get in again. And I regret it. I found Mr Asa French, after two attempts that day; and later, and not without difficulty (as C. Julius Caesar would say) I had speech with Dr Magrath. Mr. French has kindly sent me the minutes of the case against De Graff. I am indebted to you, and to him, for this.

Dr Magrath says that the source of the story about De Graff's confession, was deputy U.S. Marshal, who conducted the prisoner from the jail to the Court each day. After the acquittal, De Graff claimed a previous acquaintance with him, as he said they had both been on a British troop ship,

probably in the South African War.* This deputy's name was Cameron, Duncan? or Donald? Of course, I might write to the U.S. Marshal and find if there is such a man, now in office. I hesitate to go at it in that way at first, and will take the risk of imposing on you again, - thus far: could you make an inquiry or two and let me know if Cameron is now in that office? And have I his name right?

*De Graff then told Cameron how he did it, and why.

Sincerely yours
Edmund Pearson

Letter Number 101:

April 11, 1928.

My dear Pearson:

Great excitement was caused at the office yesterday by the arrival in my absence of your new book "Five Murders" and I find it on my desk this morning. I am looking forward to the pleasure I shall have in reading it and I shall write you further about it after I have read it.

Rather curiously enough, about the time it arrived at my office I was with my mother, who is very ill. In her weakness she has very little interest in anything outside the house, but one matter she did speak of was to ask me whether I felt that you would publish something more about the Borden case, now that both of the sisters had died, and she assured me that she wanted me to send her a copy of anything that you published as soon as it came out. I shall immediately go to the Old Corner Book Store and send her a copy so that it can be read to her when she is stronger.

I have hoped to have the time to see you in New York. Unfortunately, since fall, when my senior partner died rather suddenly, I have been very little the master of my time. When I am somewhat readjusted and next in New York, I certainly will look you up.

I am very grateful to you for sending me the autographed volume.

Gratefully yours,

Mr. Edmund Pearson,
44 West 10th Street,
New York City.

(Editor's note: "Five Murders" was published by Doubleday, Doran and Company. The registered publisher's date is 1928. It was Pearson's eleventh book. His non-prophetic "The End of the Borden Case" was included from page 263 through 294.)

Letter Number 102:

44 West Tenth Street
New York City
October 24, 1930

Dear Frank Knowlton:

You have never told me of the new discoveries you made about the Bram case.

My mail brings me some letters nowadays, saying that it is high time to quit talking about Lizzie Borden. It also brings me letters, and portraits, which show that other people are still interested in her. I have recently had a queer bit of news, incorporated in a long letter from a newspaper man in Pittsfield. I should like to hear if you have ever heard anything about the story he tells. Shall I send it to you?

Sincerely yours
Edmund Pearson

Letter Number 103:

October 28, 1930.

Mr. Edmund Pearson,
44 West Tenth Street,
New York City.

My dear Pearson:

I am very glad to have your letter of the 24th. I am afraid I excited your curiosity too much in making some suggestions about the Bram case. What I discovered had really nothing to do with that case itself, but gave me a sidelight on the character of Monks and the view which his family took about him. This I shall have to ask you to keep pretty confidential, owing to the way I got it and the sources from which it came. You will remember that he died a year or two ago, but before his death and for several years he led the life of a pretty complete rotter. Rum and women were his undoing. His family felt that he was insane and wasting what little property he had without any regard for his wife or child. In that way I came to know the attitude of his family and of his wife. They were really fearful that he would resort to extreme violence, even to killing, if they opposed his will and tried to have him committed. It was to them a real menace and it affected them so deeply that they finally decided to bear the ills he brought to them rather than risk an uncertain future and the extreme violence that they felt he was capable of. That is all there is to that, but in reading the story of the crime it puts a little different color on things to know what those who knew

him best thought of him.

I hear occasionally, but not often, of Lizzie Borden. Thirty-five or more years have not been sufficient to obliterate the memory of that fascinating crime. I ran across a day or two ago an editorial by Zephaniah W. Pease, a very able newspaper man of New Bedford, written on the occasion of her death. I am sending it to you because it is to me rather interesting. I would like to hear the queer bit of news you got from the newspaper man in Pittsfield.

The really interesting book about the Borden case has not yet been written. Most of what has been written starts with the crime and traces through the circumstances surrounding it and tries to reason back to cause. The real book should work the other way, and work from cause to final result. It should be a psychological study of Lizzie Borden and her family; trace partly in fact and imagination the life she led in the narrow circle in which she moved; the meanness of her father; the entrance of the step-mother into the home; the growing and consuming jealousy that took hold of her, the limited sex-starved life she led with the only outlet the social affairs of her narrow, hardshelled religion and her church; the final overpowering of her caution and reason by the constant contact with the woman she hated; the discovery which undoubtedly she learned from overhearing her father's talk with the cousin; the necessity for action and the subsequent killing of her step-mother and the necessary killing of her father to avoid the certain disclosure of the murder by him. I thought at one time that Julian Green would be the man to do it, after I read his book "The Closed Garden", but I felt my doubts after reading his later book, the name of which escapes me now. It is much too morbid and too thoroughly French in its point of view and I don't believe that Green could appreciate the terribly narrow life such a family led in a small city in the '90's. Who would be the one to do it? Galsworthy might but he doesn't know the New England life and its limitations. There is a real field for somebody there. It could be written, of course, without calling the central figure Lizzie Borden, but with the naive announcement which was made in the preface to "The Elizabethans" which was as I remember it in substance that "no character in this book is wholly fictitious".

I am still dwelling in the hope that some

day I shall have enough leisure in New York to look you up.

Yours very sincerely,

FWK:ED
Enc.

Letter Number 104:

44 West Tenth Street
October 29

Dear Knowlton:

My answer to your good letter is coming, along with the letter from the newspaper man, via William Emery. I am giving him a look at the letter, and asking him to forward it to you. I thought that my letter, which comments on the other communication, would be rather meaningless, if it came to you by itself.

Since writing it, I have come across this paragraph, from Cooper Gaw's very interesting column in the New Bedford Standard. I think it will amuse you, as it did me. Will you kindly return it in the enclosed envelope? I think I shall send it to Francis L Wellman, as a specimen of cross-examination carried too far.

Long ago, you mentioned the Angles Snell case to me. His delightful name; the place - Horseneck - and this anecdote make me long to write about it some time. I don't know that I shall ever get to it - it would probably mean coming to Massachusetts to read the papers - or else to the State House for the minutes.

Moreover, I should hesitate to include any joke on Mr. Parker. He was most kind to me, when I wrote about the Tucker case, and my brief allusion to his Chesterfieldian manner (derived from a description given me of one particular hour in court, by Rob Dodge) caused him to send me an extremely courteous word of explanation - it would be exaggerating to call it a correction. But he noticed it, and politely took exception.

Sincerely yours
Edmund Pearson

Letter Number 105:

44 West Tenth Street
New York City
October 29, 1930

Dear Knowlton:

Thank you for your good letter. You know Monks was a neighbor of mine, although I saw him but once, when I interviewed him upon

the Bram case. Rather a big stuffed shirt, I thought. I heard something of his later difficulties. Someone, a lady, created a scene at the Harvard Club, one night, demanding to get in and see him. I think you told me that he wrote "The Letters of a Down-and-Out" which I believe were published (anonymously) in the Atlantic.

Aside from some photographs of Miss Lizzie (one of them a sinister looking thing, at the age of sixteen) which I have had presented me by two of her friends, the most interesting information came in a long conversation with Miss Helen Leighton, her residuary legatee, - I think. This had some amusing bits in it, including an account of a house party for Miss Nance O'Neil and her whole company - a party lasting a week, financed by Miss Lizzie! It was at Tyngsboro.

I think to put her into fiction you must resurrect either Aeschylus or Shakespeare. Nobody else can make readers believe in the two murders.

I am sending to William Emery, who will forward it to you, the letter I mentioned. I am asking you both to keep it to yourselves, and you to return it as promptly as convenient. There is only one other man I want to show it to, and he will be in New York in a week.

Perhaps this photographer in this letter is the imaginary artist to write the psychological novel you desire about Miss Lizbeth. His most startling piece of information (among a lot of rather well known stuff) sounds a little fishy to me, - rather like high-school boys' gossip. I have heard all sorts of hints of similar nature about her, but I should like to know at what point in the investigation they had a chance for this photography. Certainly, this discovery would have been a rare addition to the "Black Museum" of the Fall River police headquarters, - if they have one. Chief Feeney didn't mention it to me. But then, there's lots I don't know; I was outside Scotland Yard last month, and never even tried to get in.

Thank you for the interesting article by Mr Pease, which I will return if you wish it. Otherwise I shall be glad to add it to my notes which fill one or two scrap-books.

Did I tell you that Miss Lizbeth sent a collection of photographs of the scene, bodies, &c., as souvenirs, to Mr Moody? I have this on the authority of the daughter of Senator Lodge, formerly Mrs Augustus Gardner, who had it from Mr Moody himself.

Sincerely yours
Edmund Pearson

Letter Number 106:

October 31, 1930.

Dear Pearson:

Thank you very much indeed for your letter of the 29th and for sending me the letter from Mr. Hollister. It is very interesting. The little report from the photographer is interesting and important if true. Of course in those Victorian days Freud had not appeared on the scene, nor had the great significance that should be attached to such things been brought to the attention of the public. We shied off from them as if it wasn't to be spoken of. "The Well of Loneliness" had not appeared nor had "Captive" been played on the stage. However, it seems to be rather fanciful, - a bit of gossip which probably came from some fanciful suggestion. Such tales bob up. There is always some such device being found by a porter on the train to Northampton every so often. Of course I was a fresh and, I hope, clean-minded youth of the early Nineties and I don't remember all the gossip about the Borden case which went the rounds at that time, but I am quite clear that if I had ever heard anything of the sort I would have recalled it.

By all means keep the articles by Pease. You are the authority and collector of all Bordeniana.

I hope you will pardon me if I am a little skeptical about the alleged souvenirs sent to Mr. Moody. We get some pretty fanciful things from the descendants of Mr. Lodge, particularly in the female line, so that I don't take much stock in what I hear. Mr. Moody was a very good friend of my father's and used to visit us almost every summer. There again I am surprised, if it is true, that I never heard of it. Frankly, it is quite improbable.

Yours sincerely,

Mr. Edmund L. Pearson,
44 West Tenth Street,
New York City.

P.S. I am returning with this letter the very interesting newspaper clipping about Attorney General Parker.

F.W.K.

(Editor's note: Here we are at the end of a most interesting and informative report. It is almost impossible to define the impact these letters had upon myself. It almost seemed like peering over the shoulders of Pearson and Knowlton at times. They were voluminous, but never boring. It's a shame these two pen pals never made an opportunity to have that lunch together.

Was it just my imagination, or was Pearson troubled a bit when Knowlton did not meet him and discuss his Bram case findings? Also, was he especially disturbed when Knowlton wrote, "The really interesting book about the Borden case has not yet been written." Knowlton goes on to describe a possible theme for the book and suggests various authors, none of which is Pearson.

On October 29, 1930, Pearson wrote Knowlton explaining he had written a response to his 'other Borden book' letter and that it was being forwarded to him by newspaperman William Emery, who presumably read it. In the letter Pearson refers to 'an imaginary artist' who might write the book and equated Knowlton's suggested theme as "high school boys' gossip."

In any event, it appears as though that was Pearson's final letter to Knowlton, at least, there are no subsequent known letters in our file.

The staff of the "Lizzie Borden Quarterly" would like to take this opportunity to thank the "Fall River Historical Society" for making these letters available and granting us permission to print them for you, our subscribers.)

LIZZIE BORDEN PAST & PRESENT

(Continued from Page 6)

FROM THE FALL RIVER HISTORICAL SOCIETY

This is to inform you of an important new publication about the Borden case. *Lizzie Borden, Past & Present*, by Fall River native and *Fall River Historical Society* member Leonard Rebello, represents a significant body of research, has been years in the making, and is a must for any Borden library.

To quote the author, "*Lizzie Borden, Past & Present* takes the reader on a documented journey to the people, places, events, literature and interpretive works prior to the murders and continues to the present. This is the first time that a book has been made available that provides access to the new and extensive information, literature, and facts surrounding the Borden case. It connects the past with the present oftentimes clarifying, proving and on occasion, disproving that which has been in print or has been perceived to be true."

The oversized hardbound volume of more than 600 pages is printed on acid-free stock and contains a plethora of information on the Borden case and related subjects, among them published works, newspaper articles, Borden trivia and interpretive works in all media. This reference book, teeming with information, is fully indexed, illustrated, and features a distinctive blue and cream dust jacket on which is reproduced a contemporary courtroom sketch of Miss Borden.

CHOOSING THE BORDEN TRIAL JURY

(Continued from Page 1)

Thirty-one men had already made up their minds, some more firmly than others. "My opinion is pretty well set," said Mortimer Searles of New Bedford, "it would be pretty hard to change it." Twenty-three others declared they could not convict in a capital case. (Reporter Joe Howard wondered if as many would have said so if they weren't farmers called to court during one of their busiest seasons.)

Five were excused due to age. Three brought medical certificates, one more was excused for near-sightedness (though he was willing to serve), and another for imperfect hearing. One couldn't speak or understand enough English to follow the testimony. Two had already served jury duty within the last three years, and one man had not been summoned correctly. Another simply didn't respond as if he had disappeared during the lunch recess.⁵

One juror surprised everyone, including Lizzie, by claiming kinship with her. "Who on earth is he?" she asked Deputy Sheriff Kirby. Kirby explained this was Oliver E. Gifford, her uncle by marriage. At that, Lizzie "laughed quite heartily" behind her fan, and Gifford, seeing her, laughed as well as he returned to his seat. (Or so *The Boston Daily Globe* reported.)⁶

On another occasion, according to New Bedford's *Evening Standard*, "a ripple of laughter passed around the court room as a colored juror was solemnly asked if he were related to the defendant." Unfortunately, the reporter didn't name him.⁷

The official record made no mention of the jury pool's trades and professions much less their appearance. New Bedford's *Evening Standard* described several local men: Ansel G. Baker, the first questioned, was foreman at the *Morse Twist Drill & Machine Company*, Mortimer Searles (# 4) was a rubber stamp dealer, William H. Willis (# 5) had made harnesses before his retirement, Henry J. Leach (#34) was a carpenter, Henry B. Almy (#82) was half of Almy & Hitch, shoe clerk Thomas Donaghy, Jr. (#83) worked for his father on Union St., Frederick Parker (#99) was a "retired merchant" and Francis A. Booth (#100), an accountant. Josiah T. Horton of Dighton (#6) was "a sunburnt farmer." George Winslow of Mansfield (#2) sported "a fierce black mustache," while William F. Dean of Taunton (#9) had "a searching eye," and hair "plentifully sprinkled with gray."⁸

Reporters concentrated on the chosen twelve, most of them farmers, middle-aged or older, "a very solid lot of citizens," according to the *Boston Globe*. New York reporter Joe Howard evidently thought them provincial rubes with "sunburned necks" and "retreating chins," men "not overintelligent in expression." "There are three Wilburs," he added, "one with a "U," and two with an "A." Most were tall and "everyone of them wears a mustache." The youngest juror, John C. Finn (Howard noticed) twisted his mustache constantly, a nervous habit the *Standard* attributed to John Wilbur, a "well tanned farmer" with "well whitened locks."

Augustus Swift owned the *Achshnet Iron Foundry*, some jurors were master mechanics, and the court-appointed foreman, Charles I. Richards, was "a wealthy landowner."⁹

Although the 148 jurors represented nineteen towns, not one of them lived in Lizzie Borden's Fall River.

¹ *Evening Standard* (New Bedford), 5 June 1893, p. 3, from the facsimile in *Lizzie Borden: Did She? or Didn't She?*, Historical Briefs, Inc. (Verplank, N. Y.), 1992, (hereafter *Standard*).

² "Trial of Lizzie Andrew Borden: upon an indictment charging her with the murder of Abby Durfee Borden and Andrew Jackson Borden." Microfilm in the Massachusetts Archives, Dorchester, Massachusetts of the original transcript typed by Frank H. Burt, 1893, ©1971, Massachusetts Superior Court, (hereafter *Transcript*) pages 1, 5, 18; *Standard*, 5 June 1893: 4; "Selected Jury to Try Miss Lizzie Borden," Joseph Howard, in *The Lizzie Borden Sourcebook*, David Kent and Robert A. Flynn, (Branden Publishing Company, Boston), 204 (hereafter *Sourcebook*).

³ *Transcript*, 4, 3, 7.

⁴ "Borden Jury Found," *Boston Daily Globe*, 5 June 1893, in *Sourcebook*, 207, 209; Howard in *Sourcebook*, 204; *Transcript*, 5.

⁵ *Transcript* 6-7; Howard in *Sourcebook*, 204; see chart.

⁶ *Boston Globe* in *Sourcebook*, 208 (hereafter *Boston Globe*); *Transcript*, 37; full details of this distant kinship are in "An Anonymous Letter," the *Lizzie Borden Quarterly*, July 1999, 3.

⁷ "Borden Jury," *Standard*, 6 June 1893, 8.

⁸ *Standard*, 5 June 1893, 4 and 6 June 1893, 8; "Borden Murder Trial Begun," *New York Times*, in *Sourcebook*, 209.

⁹ *Boston Globe* 208, 207; *New York Times*, 209; Howard, 204, 205; *Standard*, 5 June 1893, 4 and 6 June 1893, 8.

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(Editor's note: Ms. Roach's amazing article is not over yet. Not only did she research the chosen jurors, but she also developed the entire juror pool. The trial transcript lists only those jurors' names who were interviewed. In order to locate the balance of the pool, Ms. Roach discovered their names in a newspaper of the time and created additional charts to successfully conclude the project.

Perhaps if we wish long and hard enough, we may once again see Ms. Roach's words grace our journal.)

PLEASE SEE MS. ROACH'S COMPLETE JUROR CHARTS ON THE NEXT PAGE

The charts list and number the jurors in order of questioning, with towns, reasons for exclusion, and page references to the official transcript.

The second set of charts contains the thirty-five members of the juror pool not questioned by the attorneys, and was taken from the pages of the "New Bedford Evening Standard."

PROSPECTIVE JURORS EXAMINED FOR THE TRIAL OF LIZZIE BORDEN, 5 JUNE 1893

	<i>Name</i>	<i>Residence</i>	<i>Legal Activity</i>	<i>Reference</i>
1	Ansel G. Baker	New Bedford	opinion	p. 5
2	George Winslow	Mansfield	prisoner challenges	p. 5
3	George Potter	Westport	first sworn in, juror 1	p. 6
4	Mortimer Searles	New Bedford	opinion	p. 6-7
5	William H. Willis	New Bedford	Although he insists he has not already declared Lizzie guilty, prisoner challenges	p. 7-9
6	Josiah T. Horton	Dighton	Commonwealth challenges	p. 9
7	Otis T. Springer	North Attleborough	excused, not summoned correctly	p. 10
8	William F. Dean	Taunton	sworn in, juror 2	p. 10
9	James Grundy	New Bedford	prisoner challenges	p. 11
10	Gilbert K. Brownell	New Bedford	exempt, served within 3 years (no certificate but Knowlton remembered him)	p. 11
11	William Graves	Mansfield	willing to serve though exempt due to age (68), Commonwealth challenges	p. 11
12	John Wilbur	Somerset	sworn in, juror 3	p. 12
13	Frederick C. Wilbar	Raynham	sworn in, juror 4	p. 13-14
14	Elijah Smith	Easton	can't convict	p. 14
15	Joseph W. Hatch	New Bedford	unsworn physician's letter, clerk vouches for physician	p. 14
16	John F. Staples	Berkley	opinion	p. 15
17	Benjamin T. Cundall	Somerset	age 59, "A little near-sighted, yes sir..."	p. 15
18	George H. Wheeler	Taunton	can't convict	p. 15-16
19	Lemuel K. Wilber	Easton	sworn in juror 5	p. 16
20	Hobart Ames	Easton	Commonwealth challenges	p. 16
21	Orville W. Cranston	New Bedford	opinion	p. 17
22	Henry P. Jenney	New Bedford	opinion, bias	p. 17
23	Frank W. Francis	New Bedford	served within 3 years, i. e. Sept 1890 term, this is verified over noon recess	p. 18-19
24	William Westcott	Seekonk	sworn in, juror 6	p. 19
25	Lyman Palmer	Taunton	opinion, bias	p. 19
26	Charles N. Allen	New Bedford	can't convict	p. 20
27	Edmund E. Hill	Taunton	prisoner challenges	p. 20
28	Gordon H. Godfrey	Taunton	bias	p. 20-21
29	Edward S. Taber	New Bedford	excused for age (67)	p. 21
30	Gilbert M. Horton	Rehoboth	Knowlton asks if he is either lawyer's client, denies this, prisoner challenges	p. 21-22
31	George W. Curien	Attleborough	prisoner challenges	p. 22

	<i>Name</i>	<i>Residence</i>	<i>Legal Activity</i>	<i>Reference</i>
32	Timothy W. Driscoll	Easton	prisoner challenges	p. 22
33	Lewis B. Hodges	Taunton	sworn in, juror 7	p. 23
34	Harry J. Leach	New Bedford	can't convict	p. 23
35	Augustus Swift	New Bedford	Jennings asks if he is either lawyer's client, denies this, sworn in, juror 8	p. 23-24
36	David B. Tinkham	Easton	can't convict	p. 24
37	Daniel Whalon	Westport	can't convict	p. 24
38	Augustus M. Mosher	Westport	can't convict	p. 24
39	Oliver Ames, 2nd	Easton	opinion, bias	p. 24-25
40	George A. Cobb	New Bedford	opinion, bias, prejudice	p. 25
41	Frank G. Cole	Attleborough	sworn in, juror 9	p. 25
42	Oscar R. Douglass	Swansea	Commonwealth challenges	p. 25
43	John G. Finn	Taunton	sworn in, juror 10	p. 25
44	John H. Taber	New Bedford	excused for age (70)	p. 25
45	Isaac Alger	Attleborough	prisoner challenges	p. 25
46	Nathan O. Walker	Dighton	opinion, prejudice	p. 26
47	William J. Mills	New Bedford	Commonwealth challenges	p. 26
48	Charles F. Folger	New Bedford	opinion, but not enough to prevent candid judgment, is not a client of either counsel, prisoner challenges	p. 26
49	Gideon Howland	Dartmouth	opinion, bias	p. 27
50	George F. King	Easton	can't convict	p. 27
51	Henry A. Hodges	Taunton	"Name called, but no response."	p. 27
52	Williard B. Munroe	Rehoboth	Commonwealth challenges	p. 27
53	Nathan Clark	Taunton	Asks to be excused for impaired hearing; excused for age (68).	p. 27-28
54	George A. Howe	New Bedford	bias, prejudice	p. 28
55	George E. Hathaway	Taunton	Commonwealth challenges	p. 28
56	Albert M. Wilcox	Fairhaven	opinion, bias, prejudice	p. 29
57	George W. Davis	Dartmouth	can't convict	p. 29
58	Walter Pease	Freetown	can't convict	p. 29
59	Olney Greene	Seekonk	Commonwealth challenges	p. 29-30
60	Joseph Peltier	Taunton	can't speak or understand enough English	p. 30
61	Edwin Gushee	Raynham	prisoner challenges	p. 30
62	Dexter E. Horton, Jr.	Rehoboth	can't convict	p. 30-31
63	Frederick E. Lawton	Fairhaven	opinion	p. 31
64	George H. Milliken	New Bedford	medical certificate	p. 32
65	Ezra J. Swift	New Bedford	can't convict	p. 32

	<i>Name</i>	<i>Residence</i>	<i>Legal Activity</i>	<i>Reference</i>
66	Henry W. Kenyon	New Bedford	Commonwealth challenges	p. 32
67	F. William Oesting	New Bedford	opinion	p. 32
68	Henry C. Dean	Taunton	Commonwealth challenges	p. 32
69	William A. Bennett	North Attleborough	can't convict	p. 33
70	Leon H. Tingley	Attleborough	prisoner challenges	p. 33
71	Elihu M. Davis	Taunton	"defective hearing"	p. 33
72	George A. Wood	Taunton	opinion	p. 33
73	George B. Bailey	Mansfield	can't convict	p. 33-34
74	Charles I. Richards	North Attleborough	sworn in, juror 11	p. 34
75	Eugene M. Barrows	New Bedford	prisoner challenges	p. 34
76	Walter C. Slocum	Dartmouth	prisoner challenges	p. 34
77	Harold V. Hopkins	Attleborough	Commonwealth challenges	p. 35
78	John T. Wade	Taunton	prisoner challenges	p. 35
79	John W. Dixon	Taunton	opinion, bias, prejudice	p. 35
80	Charles F. Hathaway	Swansea	Commonwealth challenges	p. 35
81	Augustus O. Hall	North Attleborough	Commonwealth challenges	p. 35
82	Henry B. Almy	New Bedford	can't convict	p. 35
83	Thomas Donaghy, Jr.	New Bedford	opinion, bias, prejudice	p. 36
84	Daniel F. Driscoll	New Bedford	opinion	p. 36
85	Ezra Davoll	Taunton	medical certificate	p. 36
86	Charles W. Knight	New Bedford	can't convict	p. 36
87	Oliver E. Gifford	New Bedford	kin to prisoner	p. 37
88	Simeon A. Wheeler	Taunton	opinion, bias, prejudice	p. 37
89	Francis H. Pasel	New Bedford	opinion, bias, prejudice	p. 37
90	Eben S. Grinnell	Freetown	can't convict	p. 37
91	George E. Smith	Norton	opinion	p. 38
92	Charles L. Seaver	Mansfield	prisoner challenges	p. 38
93	Dwight F. Lane	Dighton	can't convict	p. 39
94	John F. Hammett	Acushnet	can't convict	p. 39
95	James O'Learey, Jr.	North Attleborough	can't convict	p. 39
96	Robert H. Carter	New Bedford	opinion, bias, prejudice	p. 39
97	Joseph Chause	New Bedford	opinion	p. 39-40
98	David Fisher	Mansfield	can't convict	p. 40
99	Frederick Parker	New Bedford	opinion, bias, prejudice	p. 40
100	Francis A. Booth	New Bedford	prisoner challenges	p. 40
101	Matthew Costello	Somerset	opinion, bias, prejudice	p. 40

	<i>Name</i>	<i>Residence</i>	<i>Legal Activity</i>	<i>Reference</i>
102	Cyrus Washburn	Raynham	excused for age	p. 40
103	John T. Williams	Taunton	can't convict	p. 40
104	Lloyd S. Lincoln	Norton	opinion	p. 41
105	Henry M. Hoxie	Fairhaven	can't convict	p. 41
106	Jason T. Guild	North Attleborough	excused for age	p. 41
107	Ezekiel P. Francis	Taunton	prisoner challenges	p. 42
108	Henry M. Gross	Attleborough	opinion	p. 42
109	George Lynch	Somerset	opinion, bias, prejudice	p. 42
110	Oliver H. Crossman	Taunton	opinion, prejudice	p. 43
111	Silas D. Dammon	New Bedford	opinion	p. 43
112	Allen H. Wordell	Dartmouth	sworn in, juror 12	p. 43

MEMBERS OF THE JURY POOL NOT QUESTIONED FOR THE LIZZIE BORDEN TRIAL

	<i>Name</i>	<i>Residence</i>
1	Willard F. Ashley	Attleborough
2	Herbert L. Atherton	Taunton
3	George A. Austin	Attleborough
4	Frank M. Bates	Fairhaven
5	Bourne S. Bartlett	New Bedford
6	Ziba F. Bliss	Taunton
7	Charles E. Briggs	Attleborough
8	Jeremiah M. Brown	Swansea
9	Ansel O. Burt	Taunton
10	William F. Butler	New Bedford
11	Jireh W. Clifton	New Bedford
12	James H. Cobb	Acushnet
13	Albert E. Dean	Berkley
14	Charles H. Dias	New Bedford
15	Thomas B. Earles	Westport
16	Charles F. Forrester	Attleborough
17	Dexter F. Goff	Taunton
18	Stephen A. Hathaway*	Rehoboth

	<i>Name</i>	<i>Residence</i>
19	Charles Lamphier	North Attleborough
20	Augustus Leonard	Mansfield
21	James Lewis	Fairhaven
22	Harrison T. Lincoln	Norton
23	Henry B. Macomber	Taunton
24	John F. McCarthy	Taunton
25	Thomas McKeon	Taunton
26	Edward M. Murphy	New Bedford
27	George E. Nye	New Bedford
28	James H. Pease	New Bedford
29	Henry N. Pratt	Taunton
30	John Ratcliffe	New Bedford
31	Augustus S. Russell	Dartmouth
32	Isaac C. Sherman	New Bedford
33	Herbert K. Sturdy	North Attleborough
34	Philip Thomas	North Attleborough
35	Otis Tinkham	New Bedford

* Regarding number 18, Stephen A. Hathaway, there was also a Joseph W. Hathaway of Swansea, probably Charles F. Hathaway, juror number 80.

(Continued from Page 5)

JUST A PASSING THOUGHT

It occurs to me that we are so obsessed with time and testimony in the Borden tragedy that we fail to realize the reality of what took place in 1892. We view pictures, but they do not convey feelings. We read books, but words have little impact on our sensibilities. I try to visualize the case in human terms -- the blood, the people, the shock, the hysteria that followed, Lizzie's ordeal, the trauma of the court case. Oh well, just a fleeting fancy.

THE MURDER OF BERTHA MANCHESTER

The years 1892 and 1893 in Fall River were fateful ones. They encompassed two brutal murders, that of the Borden and that of Bertha Manchester. Aside from the coincidence of time and place there was another circumstance that connected the two, the murder weapon in both cases was an axe. The one crime happening so soon after the first caused widespread alarm in Fall River. It was feared that an axe killer was loose in town. The scenes of panic that followed the Borden murders were now replayed.

Newspapers proclaimed startling points of resemblance to the Borden murders. Both murders were committed with savagery resulting in mutilation of the victims. In numbers and location, the wounds on Bertha Manchester's head closely matched those found on the skull of Abby Borden. Both murderers spent considerable time inside the houses. The murders were committed at busy times of the day. In each case there was no theft of jewelry laying in plain sight.

With somewhat convoluted reasoning, Bernard Sullivan writes that the Borden jury may have considered both assassins as the same individual. If that were so, Lizzie would be exonerated because she was in jail when Bertha was killed, so, Mr. Sullivan says this second awful crime must have been one factor of influence on the jury's decision to find Lizzie Borden not guilty.

There is in my scrap book a fragile yellowed page from the *Fall River News Bulletin* under date of June 20, 1893. The newspaper report provides a version of the Manchester murder as related in an interview with the Portuguese counsel from Boston. In this report I have borrowed liberally from that newspaper article, as well as the four pages devoted to the case in Bernard Sullivan's book, *Goodbye Lizzie Borden*.

On May 1, 1893 the victim was murdered defending her home against the intrusion of Jose Correira who entered the farmhouse in search of Stephen Manchester's hoarded wealth. Mr. Manchester is described as taciturn, penurious, very much in the same mold as Andrew Borden. He also peddled eggs downtown just as his prototype did.

The farm was located on the outskirts of Fall River. Bertha was responsible for the daily management while her father was downtown. She supervised several farm hands, feeding them a daily menu of cod fish, not unlike the Borden mutton fare.

Correira made a full confession of his part in the crime. He had worked for the girl's father for several weeks and had tried in vain to collect the small sum of money which he claimed old Steve owed him for his work. It was to acquire this money by theft that he entered the lonely dwelling.

The newspaper describes Correira as an itinerant farm worker. He was thin and slight, a mere boy eighteen years of age.

Having recently arrived from the Azores, he was unable to talk or understand English. He was utterly destitute, owning only the tattered clothing on his back. Sullivan cites him as being small, fiery, and twenty-two years of age.

Bertha was a large woman, hard-minded and hard physically. She was said to be as strong as any man.

The day before the murder, Correira was evicted from his rooming place, leaving him in a pitiable plight. His situation was so desperate he reasoned that, since the farmer refused to pay, he was justified in stealing what was due him. Upon being discovered inside the farmhouse, he was confronted by Bertha who rushed at him with the fatal axe in her hand. A struggle ensued. Correira was able to wrest the axe from the girl. He used it to slash her to death. He later said he was forced to fight in self-defense, having first been attacked by Miss Manchester.

The autopsy was done by Dr. Dolan, who had performed similar gruesome procedures the year before in the Borden crime. He was able to identify no less than twenty-three wounds on Bertha's head.

Jose Correira was charged with the crime on June 4th. At trial he was adjudged guilty, and sentenced to life imprisonment. He served twenty-six years of that term. He was then pardoned by the Governor of the state, with the proviso that he be deported to his native land.

LIZZIE BORDEN EVERYWHERE

Lizzie Borden gets everywhere, even in the most unlikely places. Around 1974 an award-winning crewel artist created a panoramic scene depicting life and times in Fall River. Sure enough, we find Lizzie Borden, her spaniel by her side, sitting on a bench in South Park (now *Kennedy Park*) contemplating the city. The year is 1892 and Fall River bustles with life on the river and in the mills along the shore. (This information comes from a report in the *Fall River Herald News*.)

LIZZIE'S "TAKING WAYS"

Information passed on by word of mouth often is unreliable. This is especially true where three mouths are involved. Therefore make what you will of the following account.

This was told to me by Florence Brigham, highly-respected and most knowledgeable former curator of the *Fall River Historical Society*. I was President of that institution at the time. She said that Lizzie's "taking ways" were well known among some of the shopkeepers in town. She was told by Mrs. Gifford, also a former curator, that Lizzie often purloined articles from her husband's jewelry store. A record was noted of the items taken and a bill was sent to Mr. Borden. The amount due was always promptly paid.

THAT ILLUSIVE TRIAL TRANSCRIPT

(Continued from Page 7)

Due to this procedure, precious few obtain a copy, and those who do, tremble at the thought of transcribing the material by hand, frame by frame. Even when this occurs, it is not official and probably contains many, many mistakes. I am currently looking for a computer process to create graphic image page copies in CD ROM format directly from the microfilm copy, and am open to suggestions.



Ho, Hum... SAME OLD STORY.

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